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DOWN BEAT

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Star Greet Star



Hollywood — Ginny Simms, looking as if she had just stepped out of Adrian's work shop, takes time out on the set to welcome Valaida Snow, sepiu songstress and trumpeter.

Alley Combos Out On Order From Police

New York—Several star jazz combos and all entertainment were pulled out of the Three Deuces, Spotlite and Downbeat clubs on 52nd st. early this month on a police order charging that the clubs were rendezvous for persons engaging in the narcotics and marijuana traffic. The Onyx club had been closed on similar charges a week before.

Many musicians and club operators felt that the real issue involved was a racial one, centering mainly around the considerable mixed trade patronizing the Alley spots. Others claim it to be a political issue, with Rockefeller interests—who control nearby Radio City—wanting possession of the entire block.

In an effort to settle the dispute and pending final decision clubs were keeping their bars open. The Hickory House, Ryan's and a few other spots along another section of the street were not affected.

There was a possibility that the situation would be clarified after the elections, with entertainment again permitted.

So In Love!



Hollywood—Oh so in love are Dave Street, of the air waves, and Lois Andrews, of 20th Century Fox. They are now Mr. and Mrs. Street, the knot having been tied here late last month. Lois was formerly Mrs. George Jessel.

Herman Herd Gets Off With Amazing Lead

If a tally of the first 300 ballots received is any indication, Woody Herman and his leaping Herd bid fair to run away with Down Beat's ninth annual band poll. The runner-up for the swing crown in 1944, Woody has grabbed a total of 164 votes so far, more than twice as many as the 70 garnered to date by last year's king, Duke Ellington, his closest current competitor.

Votes from Herman-conscious readers also are reflected in the balloting for single musicians to occupy chairs in the mythical all-star band. Bill Harris, for example, has 73 votes in the trombone section against 36 for J. C. Higginbotham, who has been head man for years, and Dave Tough, although not with the Herd now, leads the drum group with 81 tallies, while Chubby Jackson, Herman bassist, is way out in front with 108 total. Flip Phillips, Herd tenor, leads in that division.

Watch the Rules, Please

Inspection of the ballots which are pouring in with every mail delivery indicates that voters are not observing the rules in marking their choice. Many are selecting band leaders, who are not eligible, for places in the all-star group in the upper half of the ballot.

Only individual musicians who were not leading a band on November 1 and who do not start their own band before the polls close on December 15, are eligible for the all-star band. This eliminates the selection of such instrumentalists as Coleman Hawkins (Modulate to Page 13)

Buddy Finally Cuts Loose

New York—Buddy Rich, who returned to the Tommy Dorsey band following his recent illness, remained only a few weeks and then left to build his own band. Rich left with Tommy's blessing and a promise of his backing. Alvin Stoller replaced Rich on November 2, with Bobby Rickey out of Vaughn Monroe's band as a replacement for Stoller with Charlie Spivak.

Eddie Julian, who was Monroe's drummer prior to entering the service, was recently discharged and is once again drumming for Monroe.

Sam Donahue Sticks With Band On Coast

New York—Sam Donahue left for the coast with remnant of his navy band after momentary indecision as to whether he would be discharged or not. Navy got around to lowering its point score, but didn't drop quite low enough for Donahue, who is now scheduled for tentative separation about the first of the year.

Billy Eckstine To Have First White Theater

New York—Billy Eckstine, now on one-nighters in the midwest, will play his first date in a white theater when his young band goes on Newark's Adam theater boards week of Feb. 14. Crew since organization has confined itself to race dances and colored theaters. Juke box success has enabled the sepiu Sinatra to gain wider recognition.

Jimmy James Back

New York—Jimmy James, former orchestra leader, returned to the States recently after serving overseas with the army. For the last two years, he has been musical director of the Jeep Shows featuring Mickey Rooney and Bobby Breen. James expects to reorganize early next spring, to be booked by Frederick Bros.

Kenton Gets Pic

New York—Stan Kenton, currently at the Palladium in Hollywood, will double from the Palladium to Columbia Studios, starting December 1, to appear in the film *Duchess of Broadway*. Kenton will play the Orpheum in Los Angeles the week of January 15, before going east to play the Meadowbrook February 5.

JD, BG, Set For Terrace

New York—The Terrace Room in Newark, N. J., reopened November 13 with Jimmy Dorsey on the stand. Dorsey's previous commitments, including a November 22 date at the Capitol theater here, limits his engagement at the Terrace Room to one week. Benny Goodman will open at the spot on November 29.

Charlie Spivak At Commodore

New York—Charlie Spivak, scheduled to open at the Commodore hotel November 22, opened November 1, with Vaughn Monroe moving to the Strand theater on November 2. Spivak will remain at the Commodore until December 12 and Monroe will return on December 13.

Pretty Patti



New York—Pretty Patti Clayton, whose early morning warblings heard on CBS' Arthur Godfrey show five mornings a week recently started her own show on Columbia. However, she won't leave her man Godfrey. Archie Bleyer's orchestra accompanies the attractive brunette on her weekly show.

Artie Shaw Will Retire Again To Take It Easy

Los Angeles—Artie Shaw will scrap his "million dollar band" assembled here following his release from the navy to once again "retire." Band will break up at close of current Meadowbrook club date, which ends Sunday (18).

Only possibility of Shaw's continuing to maintain band lies in rather slim chance of securing a movie assignment or radio commercial.

Artie told Down Beat, "I would have to go east to continue with the band and I don't want to leave my wife. Nor do I feel like knocking myself out trying to keep my kind of band together under present conditions. I have no plans—just going to take it easy."

Fred Waring Turns Professor In Philly

Philadelphia—Four hundred schoolmarm got a taste of hep-cat music styles during the annual confab here. Fred Waring turned professor for the occasion to demonstrate his system of phonetics.

Waring was hired by music director of Philly public school system to teach the marmos something about tactics of professional choral leaders' work. Waring explained his system of pronunciation which overemphasizes vowels to bring out smoothness in the music. He told the group that they should never attempt to begin on a song until the mood of the tune is understood. That, he said, is the only way words and music can be blended without straining the music.

Hampton To Promote Young Music Talent

New York—Lionel Hampton, in announcing the completion of his "Swing Book," plans to establish a scholarship fund, cost to be defrayed from proceeds from the volume. Encouraged by the success of his recent discovery, 6-year-old Frank Robinson of Detroit, Hampton plans to promote other youthful talent by providing musical scholarships for a young man and a young woman.

Sinatra Continues Racial Speeches

New York—Returning here after a somewhat unsuccessful attempt to end discrimination evidenced among high school students at Gary, Indiana recently, Frank Sinatra intends to keep on with his efforts to promote better understanding between races. The singer was scheduled to speak at several local schools which in the past have experienced difficulties.

At Gary, to which Sinatra had flown at the invitation of its mayor, 1200 white students had walked out of the school where 900 Negroes are enrolled, in protest against attendance at classes. Sinatra sang before an audience of close to 5000, most of which listened eagerly to his tunes but was not too impressed when he pleaded with them to go back to school.

His efforts in this sector have met with greater success. Students at two Brooklyn schools where he spoke agreed with his sentiments, and there has been a marked change, for the better, in their deportment since his address.

Malnecks Remarry

Los Angeles—Matty Malneck and his wife celebrated their eleventh wedding anniversary here recently by remarrying. They were divorced last July.

Moore Four On The Cover

Chuck Wayne playing left-handed guitar, Leonard Gaskin playing his bass fiddle backwards and Johnny Letman playing a topsy-turvy trumpet. It seems like a back-handed combination but actually it's the Phil Moore Four as seen in the mirror at the Copacabana where they are currently holding forth. Phil's is the first Negro band to invade the exclusive east side Copa in Manhattan.

Musicraft Wax Works Bought

New York—Musicraft Corp., one of the oldest operating companies in the record industry has been acquired by Jefferson-Travis Corp. Latter outfit, manufacturers of radio communications equipment, recently concluded negotiations for all outstanding stock of Musicraft and affiliated companies. It is planned to increase substantially firm's record pressing facilities, and to expand distribution on a world wide basis.

Snub Mosley Into 100 Club With Sextet

New York—Snub Mosley, the man with the funny horn, followed Eddie South into the 100 club (Nov. 9) and was scheduled to stick till January. Plus his horn (trombone slide with sax mouthpiece) Mosley went into the date with Bob Carroll, trumpet, Ben Smith, alto, Smiley Trotman, piano, Jim Robinson, bass, and A. G. Godley, drums.

BLUE NOTES By ROD REED

Several spots were closed recently on a marijuana rap. Might say they were cut down by the Grim Reaper.

Rubinoff got irked when his kid audience started throwing spitballs. Not as bad as grapefruit, eh, Rudy?

Georgie Auld's bandmen lost all their clothing on a bus (it caught fire). This demonstrates devastating effect of a mechanical age. They could only have lost their shirts on a horse.

Icky Vicki has written a special song for Thanksgiving, but she's afraid it will be a turkey.

Condon introduced washboard and thimble as musical instruments at his latest concert, but he was playing right into the hands of the new order critics who've always contended all the music you'd hear at Dixieland concerts could be placed in a thimble.

Chirps Love Same Guy In Philly—It's A Draw

By WILLIE WEED
Down Beat Skirmish Editor

New York—Nobody here denies the old saw that girls will be girls.

But there is nothing in the contract saying that they have to be sissies all the time, especially when they're singers, when further they're booked on the same bill, and even further than that they both have a hankering to yodel the same ballad.

Such a situation, as the novelists say, is pregnant with possibilities and when it comes about something has to give way. In this case it was Ruth Gaylor, Hal McIntyre's lark. During the outfit's recent date at the Earle theater in Philly, Gaylor planned to warble *I'm Gonna Love That Guy*, a number she had done with great gusto, not to mention success, while with McIntyre over-

seas. All of which was fine, except that Georgia Gibbs, headlining the very show, had scheduled herself to sing the selfsame set of notes. 'It was evident that either Gaylor or Gibbs was not *Gonna Love That Guy* at the Earle.

It winds up that Gibbs sings the song during the engagement, and Gaylor sings nothing at all, sitting the date out. But when the entire troupe moves on to Hartford, Georgia walks out and Gaylor is back loving that guy.

The stories as told to *Down Beat*:

Gaylor: "I've been overseas for four months with Hal. I had no time for new arrangements. That song was the only one I had. When Miss Gibbs insisted on doing it, after agreeing not to in New York, I got the yank."

Gibbs: "I recall making no agreement not to do the number. First I knew about it was when the orchestra flatly refused to play the tune for me during rehearsal. Rather than cost Miss Gaylor money, I left the tour at the close of the Philly engagement."

Del Parker Is JD Vocalist

New York—Jimmy Dorsey, who has been shuffling the vocal department quite frequently of late, replaced the recently added vocal quartet, comprised of former members of the Stardusters group, with Del Parker. Miss Parker, who joined the band November 13 at the Terrace Room in Newark, is from Detroit and was formerly with Vaughn Monroe.

New Press Agent

New York—Arthur Miller opens his own public relations office here November 16. Has been manager of the CBS mag press relations division for last three years since exiting the army air forces. Prior to donning khaki, Miller was an editor at *Movie-Radio Guide*, *Click* and *Radio Digest*.

Ray Kinney's Hula Girls Socko



Peterson Field, Colo.—Talent starved GIs crane their necks to get a full view of the Aloha Maids as they swish to Ray Kinney's music at a recent USO show, one of the best, according to the fellas.

Guild Awards To Music Biz Names

New York—List of awards to be presented by Newspaper Guild (Dec. 6) is prominently dotted with musical names. Scrolls, titled *Page One Awards* are presented by Guild to individuals who have outstandingly accredited themselves.

Signaled out for recognition are bandleader Hal McIntyre, "for outstanding service to our armed forces during his recent four months overseas tour." McIntyre's crew will provide the music for the ball at which awards will be presented. Duke Ellington gets a nod because "year in and year out he has maintained supremacy in a field jam-packed with outstanding artists," and because he has "recently furthered the development of youthful talents with his scholarship endowment fund."

Also slated for scrolls are Frank Sinatra "for his conscientious efforts in furthering racial harmony" and Jane Froman, "who, despite a crippling physical handicap, displayed exemplary courage in overcoming this affliction and sustained her superlative professional status."

Eddie Condon will receive a scroll for his work in the jazz field, and Der Bingle for his work in the movies.

Casa Condon To Hold 500 Cases

New York—At press time, Club Condon was still a place where nobody had yet had a drink. The liquor license was reputed to be all set, Russell Patterson was tentatively supposed to be "around Thanksgiving." Whether the Democratic Thanksgiving or the Republican Thanksgiving was not stated.

In an exclusive interview, Fred Robbins asked prop. Eddie Condon, "What is the capacity of your club?"

"The capacity," replied the maestro, "is 500 cases."

New Club For 52nd St.

New York—A new club was skedded to open today (15) on 52 st, with Thuroow Waters as host. Spot is the *Keyboard*. Attraction is pianist Charles Bourne, old time jazz great.

Hawk To Alley

New York—Coleman Hawkins and his combo replaced Charlie Parker at the Spotlight club on 52nd street.

Thelma Carpenter & Star Band Wax For Majestic



New York—Thelma Carpenter, Eddie Cantor's attractive singing star and former vocalist with Count Basie, smiles her approval of the all-star band Majestic has surrounded her with for her first recording date. The group was directed by saxophonist Bud Freeman, and includes (l. to r.) trumpeter Yank Lawson; guitarist Carmen Mastren and clarinetist Peanuts Hucko (both on furlough from the Army Air Force band created by the late

Major Glenn Miller); drummer Specs Powell; trombonist Lou McGarity; and bassist Bob Haggart. Not visible in the picture is pianist Gene Schroeder. Thelma's first Majestic release is a coupling of *These Foolish Things* and the new GI hit by Pvt. Mel Powell and T/Sgt. Ray McKinley, *My Guy's Come Back*, which are reviewed in *Diggin' the Discs* column this issue. (Photo permission Majestic Records.)

What Price Bag!

New York—On a recent road junket, Woody Herman's band was waiting for a bus. Their bags were piled up in a hotel lobby. Came the bus and a bell hop tossed the suitcases in and the band set out.

Later—110 miles away—they were on a ballroom bandstand getting ready to rehearse when a harried little man burst in shouting, "Where's my bag? You've got my bag!"

True. The guy was a traveling salesman, his bag had been setting in the hotel lobby, too, and the bellhop had tossed it into the Herman bus. He'd driven 110 miles to get it back!

Liggins Tours Thru Mid-West

Chicago—Joe Liggins and his Honeydrippers, who came into quick prominence on the strength of one recording, is currently on an extended tour of key cities in the east and middle west—the outfit's first such tour—under the banner of Harold Oxley. Reception for the band has been excellent.

Band is set for a week at Paradise theater, Detroit, beginning Nov. 30. They will open at Billy Berg's Swing club, Hollywood, on Christmas night, for eight weeks with two eight-week options. Band recently did a *Supper Club* alirer with Perry Como.

Paxton Shakes Up His Band

New York—George Paxton, who returned to New York last month from an extensive road tour, vacationed a few days and then reassembled his men at Nola Studios and is currently playing one-nighters in the eastern territory. While in New York, Paxton signed a recording contract with Majestic Records.

Complete changes in personnel were not available at press time, but Mike Sabol, tenorman with Jerry Wald, was set to join as a replacement for Bumie Richman. There are about five other changes in the lineup.

Little Jaz Starts

New York—Roy Eldridge is once again planning a big band of his own. Eldridge, who has been jobbing around New York since leaving Artie Shaw, will be booked by Frederick Bros., retaining Frank Veniere as his personal manager. If present plans materialize, Little Jaz will show his new band between December 15 and January 1.

Honeymoon Near Over For Vocals On Jukes

New York—Keen observers here suspect it's the beginning of the end of the honeymoon for vocalists on juke boxes. The day will never dawn, of course, that Crosby's groans and Sinatra's moans don't drag a mighty play on the box, but some

of the nickels that formerly set them spinning are now punching out Goodman or James or Ellington.

The trend is definitely back to the bands. The amazing part of the whole thing is that some of the bobby-soxers are turncoating. They'll still roll the major portion of their lunch money after Haymes, or Todd, or Como, or Johnston—or whoever their prime push is at the moment—but it's no longer all of it. Of late a goodly percentage of the mazzooma, it is noted, is slotted directly for the band. If they get a vocal with it, it's gravy. More and more of the customers are wanting to know "Who's playing?" rather than "Who's singing?" before putting the subway fare into the machine.

The fact that the bands are coming back into their own on the boxes is an important item to the operators, especially with the news that in the near future there will be enough discs to operate their machines efficiently and they'll be able to make a choice as to their stock. New pressing plants now being readied in Los Angeles and Chicago are expected to be producing within a couple of months. Just what they'll produce will be determined by the play the present stock gets.

The switch is in a measure, at least, due to the numbers of returning servicemen, always prime customers for jueries. Many of

them have become band-conscious overseas—either through seeing touring crews, Special Service short features, or hearing waxings on the community victrola. And they'd rather have a band than a baritone.

And not a band leader minds.

Names Lined Up for '400'

New York—The 400 Restaurant here, the only New York niter featuring top bands, minus a floor show, presents Woody Herman November 22 for four weeks, following Tommy Dorsey. Succeeding the Herman Herd will be Jimmy Dorsey for six weeks; Louis Prima, six weeks and Charlie Barnet for four weeks. Artie Shaw or Harry James may come in after Barnet, with Gene Krupa, Les Brown and Tony Pastor being set for future dates.

The 400 recently inaugurated a seven-night a week policy, using semi-name bands or bands coming up on the regular band off-night.

'Tea' Keeps Busy



Azores — S/Sgt. Charlie Teagarden—that man on the trumpet—gets no rest from the army. He is now connected with the 587th AAF band on Santa Maria Island in the Azores and recently led his band through the capers of *Darktown Jubilee*, the all GI minstrel show. Teagarden also performed in his best style for the *Sons of Britches* musical.

Dizzy Gillespie Plays Concert Dates In East

New York—Dizzy Gillespie, who has been doing a series of concert dates as a single, opened with a five-piece combo at the Brown Derby in Washington, D. C., November 12 for two weeks. Dizzy will take the night of November 20 off to play a concert at the Academy of Music in Philadelphia.

Life Mag is interested in doing a pictorial layout on Gillespie in an attempt to explain his "re-bop" style of music but seem to be at a loss for words.

Joe Marsala Line-up

New York—Clyde Lombardi, bassist once with Norvo, Hackett and BG, joined Joe Marsala at the Dixie hotel. Others with Marsala: Buddy Christian, drums; Max Chamitov, piano; Chuck Wayne, guitar. Marty Marsala, just out of the army, was mulling plans to join his brother.

Leaders Can't Afford To Take Things Easy

New York—When an item appeared recently in a local column to the effect that "income tax slash supports decision of Tommy Dorsey and other big earners to take it easy the rest of '45," it was the crowning touch of a series of goofy blarbs which have several top flight band-leaders greatly agitated.

Gist of the stories is that the big frontmen are planning to ease their tax strain by "coasting"—dogging it a little through the balance of the current semester, and jamming up their bookings for '46 when Uncle Sam's cut will be less.

They howl it's strictly the mar-larkey.

Tommy Dorsey, for example, told *Down Beat* flatly and somewhat indignantly that there was no truth in the item. A spokesman for a name booking office, who quite naturally wished to remain nameless, said the stories are not founded on fact "simply because there are so many other ways for them to keep profits down—if band-leaders had the foresight to figure that out—they certainly wouldn't ask for the prices they now demand."

In the case of a really topnotch frontman the loss of popularity resulting from an intentional layoff (not to mention the musicians he'd lose), the loss of name value, and the loss of box-office appeal would be of inestimable harm—he might lose what had taken years of study and work to achieve. For the saving of a few shekels he might become a dead pigeon in the music world. File and forget.

New Morrow Ork Has 13 Veterans

New York—Trombonist Buddy Morrow, better known as Moe Zudicoff, went into rehearsal with his new band here late last month for a Nov. 2 opening at the Ray-Mor ballroom in Boston. Morrow debuted his band at the 400 Restaurant October 29.

MCA, which is booking the band, and personal manager Al Herman expect to keep the band busy in this territory for the next few months. Closing last night in Boston, Morrow will take the air Nov. 16 for Spotlight Bands, may precede Benny Goodman into the Terrace Room later this month for a few nights. First extensive location in New York will be the Roseland March 5, for eight or ten weeks.

Personnel, consisting of 15 men besides Morrow, includes 13 discharged service men. Guitarist George Lee and Helen Manning handle the vocal chores. Bob Beebe, Bernie Leighton, former Benny Goodman pianist-arranger, and Bruce Cobb have contributed to the library. Personnel is as follows: Bob Fishelson, Quinn Thompson, Mickey Vena, trumpets; Don Ruppberg, Julie Rector, Boris Smolin, trombones; Joey LeRoy, Pete Terry, Bruce Cobb, Julie Harrison, Willard Gaul, saxes; Ray Allen, piano; Irving Manning, bass; Roger Ericson, drums; George Lee, guitar.

Offers A Plane!

Chicago—Here is an item that should prove of interest to some band with a desire to travel between dates by air.

A young air corps flyer, soon due for his discharge, has announced that he is interested in supplying transportation for either a name band or a good dance ork, that might benefit through airway travel. The lad has his own airplane, a DC-3, 21 passenger job, similar to the airliners. And the interesting angle is that the flyer—F. O. Emile Cernich, of Berry Field, Tennessee—states he is not interested in the profit end. He has his own financial means, and is mainly concerned with helping a good band.

Interested parties can contact the home office of *Down Beat*.

Sykes Digs

New York—The new Bluebird release of the *Honeydripper* by Roosevelt Sykes, contains a thorough-going dig at Joe Liggins record of the same tune. Sykes, who has recorded for years on various race lists as the Honey Dripper, starts off by saying, "You-all have heard about the Honeydripper, — well, I'm the real Honeydripper" and goes on to duplicate the riffs from the Liggins record, ending up with a riff phrase "I thought I told you not to do that."

Price Joins McShann

Kansas City—Jesse Price broke up his combo here to join Jay McShann's band for a Savoy ballroom appearance in New York City. Bassist Walter Page takes over Price group.

Drum Prodigy Makes Movie Debut At Nine

Los Angeles—Joey Preston, nine-year old drummer who has been hailed as swingdom's newest and greatest prodigy, will make his movie debut shortly. A part has been written into the Monogram pic, *Teen-Agers*, that is suggestive to some extent of Joey's own life story.

Joey has received little formal drum instruction, picked up most of what he knows and does—which is plenty—from watching other drummers at work. He made his first local appearance with Jimmy Dorsey at the Casino Gardens, doing feature numbers and an occasional relief set.

The kid took up drums when he was but four years old. In bad health, his doctor recommended some physically stimulating form of play that would not be too strenuous. Because

he seemed to "like to pound" his mother got him a pair of drum sticks, added other equipment as his interest and ability expanded.

BC Personnel Changes

New York—Add changes in BG's band:

Marty Blitz, bassist, replaced by Barney Speller; with Blitz in to George Faxton's reorganized crew.

Ray Eckstrom left, with Bill Shine taking over lead alto chair.



Benny Goodman's Slam Stewart
 Famous artist with Benny Goodman's famous sextet, Slam Stewart is regarded as one of the most accomplished bass players in the most accomplished band everywhere. He has mastered a technique of rhythmic bowing technique, a technique that has earned him the title of "power master of sophisticated swing." Slam has played a conventional Kay bass for years, recently changing over to the new Chubby Jackson 5 string model.



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Cats Know Davie's Is Spot For Them In Chi

Chicago—In a small niche along Clark St. is an insignificant looking little bar that happens to be about as well-known and loved by musicians as Charlie's Tavern and Julius' are in New York City. It's the place, of course, where one eventually would meet (in Chicago) just about every musician in the biz who has ever hit the road.

The bar—and by now everyone knows that we're speaking of Davie Miller's—is just across from the Hotel Sherman, a location that helps greatly to give it the prominence enjoyed.

Aside from the four walls completely covered with pics of music and fight world figures, there's little to distinguish Davie's from most other bars. Except, perhaps, the atmosphere. Walk into the long, narrow room and you're right at home. And if you don't happen to run into a few musicians that you know, gulping down a few suds during an intermission or enjoying a short one while passing through town, you are certain to find them staring down at the drinkers from the well covered walls.

Beaming Davie is a figure of prominence in the fight world—he's refereed innumerable championship fights and is a close friend to most of the fight world greats. But just why the spot should prove a musician's fave is still somewhat of an unfathomed mystery. Neither Davie or Sam, his bartender, are quite certain what has caused it all.

Still—every musician who has

ever played the College Inn of the Hotel Sherman (which adds up to a rather tall percentage) knows well Davie Miller's. The rest of the guys?—well, maybe they haven't gotten around to playing the Sherman, but you can be sure they've had at least a few drinks over Davie's long, well-worn bar.

Phillips Band Changes Men

Chicago—Teddy Phillips band, on a hotel and ballroom jaunt through the south and middle-west, has come up with several changes in personnel. Band opened in Wichita, Kansas, recently, with Denver the followup spot.

New band line-up has Hanil Stanley, Jim Bowen, Dick Quigley and Don Kaines, saxes; Bill Inman, Tony Prince, Mille Cestaro and Harry Husta, trumpets; Art Good, Pat Frombaugh and Homer Ray, trombones; John Olman, piano; Eddie Toney, drums, and Chet Keeney, bass. Teddy fronts on clarinet, is currently looking for a good girl vocalist.

Omaha Finds Bands Doing Good Business

Omaha — Ozzie Clark's ork moved into the Music Box dancery with an 11-piece band. Crew is set for six weeks. Mort Wells, whom Clark replaced, will return.

Paul Moorhead returned to Hotel Paxton . . . Deb Lyons and Lew Davies bands at El Morocco and Budd Oleson at Sam Saltzman's 19th Hole . . . Chermot ballroom bringing most big name bands here, uses Eddy Haddad and other local orks to fill in . . . Webb Fierman into Peony Park ballroom weekends.—Art Oleson.

Masters Touch



Chicago — Frankie Masters takes time out to teach Sammy Bagli, his band boy, the master's touch at drum beating. Sammy, while slightly skeptical, seems to be enjoying his lesson.

Tune Toppers Back To Work

Chicago—The Tune Toppers, who stuck together as a unit through more than three years in the navy, have returned to civilian life and have begun to work once again.

First date for the group, a vocal and instrumental quartet, was in South Bend. Following are the Hollenden hotel, Cleveland; and the Glass Hat of the Congress hotel, Chicago. Latter date is for December 21 opening.

Warren Rehearses

Cincinnati — Earl Warren, formerly with Basie, is at the Cotton club here, rehearsing an eight-piece outfit which he'll front.

Lee Castle Signs

New York—Lee Castle, who has been affiliated with several booking agencies since organizing his band, has signed an exclusive contract with Frederick Bros.

CHICAGO BAND BRIEFS

The Bandbox, long a landmark of prominence in the Loop's night life, scene, first home of the amazing Boyd Raeburn band, takes on added importance with the recently inaugurated policy of using semi-name bands. Jess Stacy started the policy, pulled fine business. Now Joe Sanders comes in—Nov. 23—with rumors having Georgie Auld, Red Norvo and others as possibilities.

Promised air time didn't materialize for Stacy, so the band will go on the road for a short time before their important Panther room engagement. Sanders is set for at least a four-week date, probably eight. Mary Malloy will do the vocalizing. Date marks the "old left hander's" first Loop engagement since his great Blackhawk days.

Currently being streamlined, the Bandbox has Coco's four-piece replacing Mickey Tristano for matinee dance sessions. On regular band night off—Tuesday—management has been booking popular local orks. Lloyd LaBrie, from the east, caused considerable comment with a recent one-nighter there.

There won't be a shortage of big-band music around town this month. Cab Calloway, with the wonderful Pearl Bailey, opens Dec. 7 at the Chicago theater; Benny Carter set for week of Nov. 16 at the Regal theater; Billy Eckstine one-nights at the Savoy, Nov. 18; and Benny Goodman is music host at the Harvest Moon festival Nov. 24.

Walter Fuller's fine jump crew, a standout at the Downbeat room for so long, have left to be replaced by "Boogie Woogie" Allen, blind boogie genius. Red Saunders continues as star attraction. Impresario Sherman, incidentally, is searching high and low for suitable jump combos.

Tay Vove moves into the Capitol from the Brass Rail, replacing George DeCarle. DeCarle will inaugurate afternoon tea-dance sessions at the Blackhawk come next February. Tay Vove unit features Sal Feola, guitar; Harold Murphy, bass; George Bursavich, drums; Lou Levy, piano; Art Sanders, tenor and leader's vibes.

Eddie Wiggins combo, now six pieces with the addition of Red Cody on vibes, is dickering for a second radio commercial and, if set, will pull out of night club work to concentrate on radio. Unit has Jack Fonda, bass; Steve Varela, drums; Gene Russell, piano; Frank Cassi, guitar and leader's alto and oboe.

PERSONALITIES — Jimmy Raney, brilliant 18-year old guitarist, joined the Max Miller trio at Elmer's same day he received his

Niagara Falls Has New Spot

Niagara Falls, Ont.—The new Arena opened here late last month with Benny Goodman on the bandstand. Close to 5,500 fans jammed the beautiful new dance spot. Goodman band sounded fine on the material they had to work with, but had a tough time brightening the 1935 arrangements that filled Benny's book. Erskine Hawkins is the next band to hit the Arena, set for Nov. 6th. An impressive list of names are set to follow.

Local band situation finds Craig Lindsay's 14-piece crew set as house band at the Arena . . . Mynie Sutton, sepi sax star with his 10-man ofay outfit is solidly booked on gig dates . . . Freddie Dawson is still at the Hotel General Brock . . . Jimmy Marando is busy working the Niagara peninsula area.

Local 10 card. Kid is definitely a comer. . . Sam Skolnik, formerly with several top bands, has brought his fine trumpet to Jess Stacy's band, best musical news for that outfit—outside of fact the Jess' hand will be ready soon—in a long time. . . Claude Schriener, guitarist and vocalist, into the Art Van Damme sextet for radio and transcription work. . . Jack Gardner, well known Chi pianist, returns in the Loop after a long absence, at Elmer's. . . Jerry Vaughn, one of town's leading arrangers and once musical advisor to the Dinning Sisters, is recovering in a local tuberculosis sanitarium.

King Cole Trio have been signed for a date Christmas night at the Savoy ballroom, south side spot. . . Chuck Foster replaces Harry Cool at the Blackhawk on Dec. 19, for an indefinite engagement—which means at least three or four months. . . Carleton Hayes moves onto the Trianon ballroom stand for two weeks beginning Dec. 11.

SMALL COMBO FLASHES—Chester Beck's fine five-piece combo, used as relief unit for Schwartz and Greenfield Loop spots, pulled out for a St. Paul date. . . John Sites, vibraphonist, and trio, at the Sherman's Dome. . . Dave Pritchard combo, with fine bassist Everett Hull, have left for the Flagship Niter, Union City, N. J. . . Blanche Barry's five-piece gal jump combo in their seventh month at the Winkin' Pup.

Four Tons O'Rhythm go into the Silhouette, on Howard st., as the Billy Samuels trio continues. . . Floyd Hunt quartet is now at the Tallspin. . . Dick Scott, solo pianist at the Casa Bonita, noted for his weird piano moods. . . Russ Gerht trio at the Retreat. . . Steve Fodor's Music Makers at the Zebra Lounge. . . Pam Dupruy take some nice jump vocals at the Detour. . . Duke Schiller combo's antics at the Little club.

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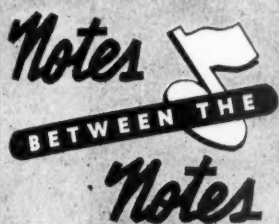
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A Boid Is A Boid Is A Boid



New York—To Gertrude Stein and us (ahem) a boid is a boid but to beautiful Dorothy Hubert (left) the bird is a star. Dottie gives her Dickie bird a vocal setting-up exercise before Mutual's canary song fest, *American Radio Warblers*. The "Golden Touch" nee Frankie Carle (right), is startled by a nest of pigeons as he opens the window for a bit of early morning air. Don't you think our feathered friends had more right to be startled by Frankie? Marse Carle continues to break attendance records at Hotel Pennsylvania's Cafe Rouge.



By Mike Levin

We have the four categories: Grey, Dance, Vocal, and Mood for all sorts of music. We also have three rules: necessity for simplicity, use of all rather than just one category, and the need for the personal element.

Some columns back I allowed as how the men who wanted to return to previous eras in music were just as wrong as those who said the public is a great stupid beast; if music waits for it, it will become the hurdy-gurdy of the dancing bear and nothing more.

Both groups are wrong, I think, for the same reason—they fail to realize what music, like any art, is. An art exists for the people who live with it, not just those who make it. One group of musicians says the New Orleans period was wonderful and the Only—just as another group can't listen to anything after Bach. Others poo-poo what is going on today, and they pay attention only to Joe Blurb, who is turning out some fantastic stuff for the kazoo.

Granted the Joseph the B's stuff may be tasty and have a lot on the ball, still his music and all other music must be listened to to be effective. Music that has no listeners ceases to be useful as music and becomes marks on paper, or noises in the night.

Admitted that you can't play



The Woody Herman herd went to play a date and forgot to take along their chirper, Frances Wayne.

The band was to go from Norfolk Navy Base to Camp Lee, Va. Two navy planes took off with the band—forgetting Frances, who was in separate quarters. Each group thought she was with the other. They arrived at the date to find her missing.

But the show went on—and so did Wayne. She commanded a navy pursuit ship and swooped in at 350 m.p.h.—in time for her first song.

Denny Beckner Tours Aleutians

New York—Word comes from the Aleutians that Denny Beckner, his band and singers, Jimmie June and Dick Baldwin, formerly with Charlie Spivak, are the answer to a prayer by the men still stationed in the islands. Beckner, who is also touring Canada and Alaska for USO, presents a 90-minute show filled with laughs and music.

Booked by MCA, the Beckner crew is due in New York early in January for a date at the Park Central Carnival Room.

Musicians Out Of Service

New York—Recent additions to the ranks of musicians who have been released from the service include:

Doc Goldberg, bass, out of Merchant Marine.
Johnny Smith, tenor, out of Coast Guard.
Steve Madrick, lead alto, back with Les Brown.
Marty Marsala, trumpet, out of army.
Jack Russin, Jack Andrews, Ray McKinley, Jimmy Jackson and Trigger Alpert, all out of Glenn Miller AEF band.

Basie Canadian Dates For Nov.

New York—Count Basie, currently in the midst of a ten week cross country tour, is scheduled to jump into Canada for three shots at a reported \$3000 guarantee per each. Basie is tabbed for Nov. 23 and 24 at the Club Queensway in Toronto, and Nov. 26 in Kitchener, Ontario. He'll be forced to shuttle to keep the dates, for he has a one nighter in Buffalo on the 25th.

William Morris is also working on a date for the jump king at the Roxy here early in April.

Corky Will Soon Have Own Band

Los Angeles—Corky Corcoran will leave Harry James to step out on his own shortly after the first of the new year. Band will be organized in New York City next month after James' Meadowbrook Club date here.

Corky's band will have six brass; five saxes; four rhythm and two singers. Johnny Thompson, James' staff arranger, and Larry Kramer have started to prepare a library. Bookings will be handled by M.C.A., with full blessing and financial assistance of James.

only to what the large majority wants—they are not the specialists that you are, and if you played only what they wanted, you would never make any progress.

But, gentlemen, you can compromise. You can attempt to make your music palatable to people at the same time you make advance. This is exactly what the Goodman Trio did in its infancy. Perhaps it didn't play what some of you may choose to call "pure jazz," but it did introduce millions of people to the conception of small groups of musicians playing extemporaneously, something completely novel to many of them. It was therefore progress and therefore by my admitted utilitarian standards, good.

I cry laugh equally to those gentlemen such as Gene Williams, who have ears only for an era dead and gone, and on the avant-gardists who find only Art Tatum worthy of mention and all else old-hat and dead.

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Negro Press Hits Scott, Donegan DAR Incident

Los Angeles—The L.A. Tribune, widely read Negro newspaper, took an unusual stand on the Hazel Scott-DAR controversy in a recent editorial which, in effect, charged Miss Scott with exploiting the incident for purposes of publicity and warned other Negro performers against attempting same stunt.

Another target of the paper's editorial was pianist Dorothy Donegan, who, it was stated, is planning to secure Washington's Constitution hall for a concert and . . . "bait the DAR by applying. . . . She is envious of the publicity and attention from notables accruing to her rival, Hazel Scott."

Editorial stated the Negro race had reason to protest DAR's ban against Marion Anderson, but indicated mixing of Hazel Scott as concert pianist was understandable because of publicity that gave the "artist's anatomy equal billing with her technique . . . publicity specializing in photographs of the lush young lady in which the piano seems to function solely as a support for the heavy upper story of her form."

Editorial also said that Miss Donegan was embarrassing, even in a movie house, and they would support DAR in a refusal.

Martin Made Goat Of Clark Case

Los Angeles—Paul Martin became the "goat" of the Mahlon Clark case as the union held the band leader responsible for salary due Clark as the result of his sudden, still unexplained dismissal from the Meadowbrook, where Martin shared the stand with Artie Shaw. Union's action was a direct contradiction of AFM policy which holds that a band leader is not an independent contractor.

Martin claimed that the club, under pressure from either Shaw or MCA, requested him to let the clarinetist go after the latter had worked one night with his band.

"Spellbound" Score To Be Album Release

Los Angeles—Music written for *Spellbound* by Miklos Rozsa will be released in album form by the American Recording Artists (ARA) shortly. Work has been arranged in form of symphonic synthesis and includes a concerto for two pianos, recorded by Godwin and Griffith. Venture is most extensive wax treatment ever accorded a motion pic score.

Arrives Home



San Francisco—Sgt. Dick Jurgens debarks from his plane at Oakland after completing a tour which took his first Marine variety troupe to 36 Pacific islands in six months.

Midget Trumpet

New York—Roy Eldridge, who arrived in New York recently after leaving Artie Shaw on the west coast, is telling friends about his new miniature trumpet, approximately a third the size of a regulation trumpet. Roy expects to feature the instrument on future dates.

Names Behind New LA Venture

Los Angeles—Sam Stiefel, manager of Mickey Rooney, Andy Russell and others, has announced plans for a huge dine, dance and theater enterprise with Frank Sinatra and Harry James, to be erected in North Hollywood at a cost of more than \$750,000.

Corporation has leased a 14-acre site near the Warner studios and expect construction to begin within 30 days.

Stiefel is secretary and treasurer, Sinatra president and James vice president. Neither Sinatra or James were in town to be reached for a statement.

Mr. & Mrs. Now



Hollywood—With the end of the war easing up the rice situation another couple have gone and doo it. The handsome couple is, of course, Ava Gardner, former mate of Mickey Rooney, and Artie Shaw. It was the fourth marriage for the band leader. Acme Photo.

LOS ANGELES BAND BRIEFS

Opening of Stan Kenton at the Palladium also saw debut of fine new intermission band—smart little outfit headed by pianist Johnny D'Varga, with Gus Bivona on clarinet and Carolyn Grey in the vocal spotlight . . . Benny Goodman comes into Culver City's Meadowbrook Jan. 3, with Harry James on the stand Nov. 22 for four weeks. . . . Ray Herbeck, home town boy who made his name in the east, into the Aragon Dec. 12. Bob Mohr continues to share the stand. . . . Jan Garber's new band into the Trianon Dec. 4, where Lionel Hampton now holds out.

It's probable that Eddie Heywood will move downtown with his combo to Shepp's when Joe Higgins returns here. . . . Harry Gibson and the Slim Gaillard trio continue at Billy Berg's. . . . Howard McGhee into the Streets of Paris. . . . Expect reopening of Plantation club in mid-December. . . . Bassist John Simmons back to work, now with

Lee Young's ork at Central ave.'s Down Beat club.

Notings Today Elaine Bartlett, gal disc jockey, doing vocal stint with Nick Cochrane band at Hayward hotel. . . . Slue Ledford has joined staff of Fife & Nichols Music co. . . . Attending a Jump label recording session, we learned the secret of the relaxed beat present on most all Jump platters. Ed Kocher and Clive Ackers, Jump prexies, set up session like an informal party, let the leader on the date run the entire session to suit himself and musicians. There are some fine Joe Yuki Jump platters due soon.

Buddy Fisher, one time bandleader, is now operating a press agency in Hollywood with Lynn Carson. . . . Fran Kelly of Hollywood House of Music will launch her new International label with star jazz headliners.

Frankie Laine, who gained an Orpheum theater singing date recently on an all-star jazz show, has Mahlon Clark, clarinetist; Carl Fischer, piano; Roy Hall, vibes and an unnamed bassist in his new quartet. Outfit has a radio commercial set, is dickering for club work. . . . Jo Stafford now on a brief goes on the Ford show Nov. 27 and starts an air stint for Chesterfield Dec. 11.

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 "Two Girls and a Sailor"
 "Yolinda and the Thief"

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By Charlie Emge

Those who are following songwriter Hoagy Carmichael's movie adventures will find him in the current *Johnny Angel*, in which excellent direction and photography fail to compensate for an ineptly written and pulpy story. The role of a taxi driver that ordinarily would not be a role at all has been beefed up to make a place for Hoagy's newly found but very real talent as a character actor. The sequence in which he sings his new ditty, *Memphis in June*, is wholly irrelevant to the picture but Hoagy nevertheless proves again that he has a fresh, original personality to offer. We'd like to see him in a bona fide role instead of one of these synthetic parts obviously inserted merely to get his name on the picture. And if Hollywood ever turns out a real "jazz picture" there will be a place in it for Hoagy.

We can't pass *Johnny Angel* without a bow to Leigh Harline for his incidental music. If ever a picture was bolstered by effective underscoring this is it. Notice how Harline's main title music merges smoothly into the opening scenes, fades away into complete silence and resumes suddenly with dramatic impact at a significant point—an old trick, but unusually well done here.

Lot Lingos

Columbia publicity execs are pondering exploitation problems of *The Al Jolson Story* (working title) in which Larry Parks will enact the role of Jolson with Jolson's voice on the sound track for his songs. The movie industry is still dead set against the publicizing of instrumental and vocal

doubles, although Warner broke the ice slightly in case of Oscar Levant and Ray Turner for *Rhapsody in Blue*.

Elena Verdugo, who has been singing with Cugat again at the Aragon, signed for leading role in Abbott-Costello pic, *On the Carpet*. . . Dinah Shore has been signed for a three-way part in Walt Disney's treatment of the Sinclair Lewis story, *Bongo*. Dinah will narrate the plot, do a visual role and sing several songs.

Showboat, the nearest thing to a great American music drama ever produced on the American stage, and which has been messed up in two attempts (both by Universal) in the movies, will get its third shot from Arthur Freed at MGM. Let's hope they do it right this time. . . Enric Madriguera doing a movie stint with a studio ork in Columbia's *Rendezvous in Rio*. . . Spotted Eda Edson, who played coast theaters some years ago at head of male stage band, at Republic, where she is now a dramatic coach.

Norman Granz To Concert Tour

Los Angeles—Norman Granz will launch his jazz concert touring unit with a concert at the Philharmonic and here Nov. 23, with several jazz stars. Several coast cities will play host to the unit afterwards.

MCA is setting coast dates. Success of first concerts will determine future plans, which would include tour of the mid-west and eastern cities.

Yerxa Continues With L. A. Jazz Concerts

Los Angeles—Undaunted by financial fiasco that marked opening concert, Ted Yerxa will continue his series of "Music of Today" jazz concerts at the Philharmonic. Second bash was Nov. 3 with an all-star line-up.



Hollywood—BRIGHT LIGHTS: Carmen Miranda had some fancy plastic surgery done by Doctor Blair. . . Carmen Cavallaro is mulling offers for commercial tours of Japan, China and Australia. . . Ned Nichols joined Will Osborne on the Abbott-Costello aler. . . Ginny Simms has been made vice-pres of her husband's real-estate. . . Nilo "Green Eyes" Menendez has joined Cugat's ork as the 88er.

ARC LIGHTS: In their letters to Santa: Lena Horne is beggin' for a decent role that will show her race to advantage. . . Deanna Durbin and Maria Montez are hoping they can finish their respective pix be-

fore their babies arrive. And with the strike holdin' up production these many weeks—Universal is doin' some prayin' too. . . Jo Stafford is hoping her test at Buddy de Silva's Para turns out as well as Andy Russell's.

Mickey Rooney is planning on dropping a lot of his dough into a big ork. . . Maxine Andrews and Lou Levy will adopt a baby-boy to play with the little gal they adopted five months ago. . . Ruby Keeler's spot in the life of Al Jolson's pic at Columbia, will be cut—the name "Ruby" won't even be used.

LOVE LIGHTS: Victor Mature was helping Helen Forrest shop for groceries in the Pico market but we'll bet Don McGuire was invited to dinner. . . Jon Hall is even taking out a pilot's license so he can fly Frances Langford on those hosp tours. . . Don Bestor just married Beulah Pimbell.

Betty Hutton and Ted Briskin did have a quiet fight at Ciro's—in a loud sort of way. . . Cugat got a jay-walkin' ticket.

THE ONLY BAND INSTRUMENT MANUFACTURER WITH 5 CONSECUTIVE "E" AWARDS



Bill Of Rights Case Involves Nat Cole

Los Angeles—What may develop into the most interesting case of the discharged veteran planning to return to his old band chair under the G. I. Bill of Rights concerns Wesley Prince, ex-King Cole bassist. Prince played with Cole until 1942, was replaced by Johnny Miller, current trio bassman.

Prince, just out of mufti, is with Zutty Singleton's trio at the Streets of Paris in Hollywood now. He states that he has filed with Cole his intention of rejoining the trio.

Nat Cole may feel that Miller has become indispensable to the trio. It may be pointed out that Prince left the group before they enjoyed much of the prominence they now have.

Either way, this may well develop into the most interesting test case as to how effective the benefit of the Bill can be applied to the returning musician.

—Dave Rosenbaum.

Petrillo Edict Confuses Pics

Los Angeles—Agents and even AFM officials here were still in the dark as to significance of recent edict from James Petrillo concerning employment of dance orks in pictures.

Communique from AFM chief informed that all contracts for bands of picture deals must be approved by the national executive board. Reports were that Petrillo objected to use of sound footage from picture featuring bands for exploitation purposes in trailers.

Wald Palladium Date

Los Angeles — Jerry Wald is inked for his first Palladium date Feb. 5 for six weeks, following Gene Krupa. Draw is a reported \$3,500.

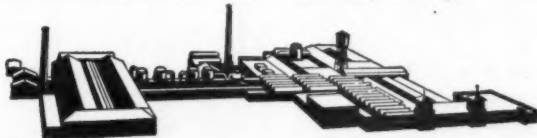
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five popular instruments will be available before long, and will be followed in the next few months by all the other members of the great Conn family. At first the supply will be only a trickle, but when the great facilities of Conn get rolling there'll be plenty of these fine band instruments for everybody.

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WORLD'S LARGEST MANUFACTURERS OF BAND INSTRUMENTS

Diggin' the Discs with DON

Three and a half years ago (in the May, 1942 issue of *Down Beat*) Mike Levin, then New York editor, took over the duties of record reviewer. He inaugurated the present system of classifying records into the various groups or categories under which they could best be clearly and truthfully criticized.

Five groupings were made—Hot Jazz, Swing, Dance, Vocal and Novelty. Thus a Jimmy Dorsey disc of a current pop would not be approached in the same light as a Duke Ellington original or a Louis Armstrong instrumental.

To do so—to review the Dorsey record in the same manner as Armstrong—would be grossly unfair to both artists. For while both records might be good or bad; they are so only in their own categories. Certainly a JD pop wouldn't prove lasting Jazz, as could Louis. But as for Dance, in which sense it was recorded, it could still be good. And by clear conceptions, Louis might well

make poor Dance stuff.

Levin, by setting up standards of criticism, let each and every record be judged objectively, in the light in which it was recorded, comparable to its like—not to its opposites.

So obvious were the truths of such an approach to record criticism that the *Beat* still continues to use the same system. More unprejudiced reviewers, consciously or otherwise, have followed the same pattern set up by Levin.

Tragic, however—for they do irreparable damage to good music of all types—is the small block of cultists who refuse to admit anything of worth beyond their own limited scope. They are like a person colorblind, unable to judge the variances in one solo and another, in one musician and another. One musician is great, another "stinks", only because the former agrees with their limited conception of music, the other is engrossed in a style they have no thoughts for. To these, Bunk, Dizzy and Randy Brooks are all judged alike—by their own standards, naturally. No wonder Bunk is their idol, Dizzy is outraged and Randy fluffed. The fallacy of such a system is too obvious to even trouble to tear apart here. And its adherents are too far gone to listen to reason now.

Records reviewed as Swing are reviewed in the same sense as the music was first conceived and played. Dance and Vocal records are reviewed according to the standards set by those classifications, not by the standards of Swing or Novelty. Some records which conceivably fall into more than one group are placed in the one best suited.

Boyd's Stars



Hollywood—Boyd Raeburn, Jewel record artist recently signed to a seven year contract, hits a low one on his bass sax on his first recording date as Dave Allyn and Ginny Powell, vocalists, stoop low to catch it.

Swing

BENNY GOODMAN

The Man I Love

I Got Rhythm

Columbia 12-inch

Man I Love has not aged since its original issuance in January, 1941—it still is about the finest vocal Helen Forrest has waxed, a long, long cry above her current attempts. Band is excellent, and superb is the arrangement by Eddie Sauter—better and more

modern than 99% of present stuff. Mike Levin's original review said of Forrest, "it's the sort of singing you never tire of, no matter how often heard." How true! Reverse, another Gershwin standard, is with Benny's sextet. Taken at a terrific pace, all men solo excellently. Slam inserts his usual corny licks, on which he seldom misses, otherwise his work is fine. Benny fills the backgrounds with his insinuating clarinet work as only he can, his solo is at least as fine as Teddy's or Red's. It isn't the closely woven stuff of some sextet sides, but interesting mainly as solo jazz. The Goodman band of *Man I Love* had such stars as Gus Bivona, Lou McGarrity, Alex Fila, Cootie Williams, Mike Bryn, Bernie Leighton and Artie Bernstein.

TOMMY DORSEY

At the Fat Man's
Chloe

Victor 20-1737

Fat Man's is all Charlie Shavers'—from his lusty vocal to his great trumpet. Tune is by Sy Oliver, lyrics also; idea comes from the chicken shack that Ethel Waters started in Harlem a few years back. Band swings good, thanks to Sy's arranging. TD band manages to sound much better on wax than in person. *Chloe* spots some good baritone sax and solos by piano, trumpet and clarinet, none of them too outstanding. Buddy Rich drives all the way.

MAHLON CLARK

I'm A Dreamer
Atomic Did It

Jewel R-5000

Both sides are unobtrusive routines featuring plenty of the leader's melodic, smoothly-phrased clarinet, with guitar and piano bits by Dave Barbour and Buddy Cole. It's pleasant stuff, restrained and good taste, yet not exciting.

RED CALLENDER SIX

Get Happy
These Foolish Things

Sunset SRC 10056

Get Happy is at a brisk, bouncy tempo, spotting some sprightly, clean muted trumpet and guitar parts by Harry Edison and Paul Leslie. Latter, a comparative unknown, sounds wonderful on either his solo work or clever ensemble parts. Good solos by Arnold Ross, piano, and Herbie Haymer, tenor; an exceptional one by Edison. Callender and Shadow Wilson keep the rhythm moving throughout. *Foolish Things* spots melodic solo work by the same men, though Haymer takes a surprisingly bad solo. His tone is bad and he

seems at loss for ideas, at least good ones. Edison, of Basie's band, is one of the real greats on trumpet; Leslie an exceptional guitarist.

HERBIE HAYMER QUINTET

I'll Never Be the Same
Swinging On Central

Sunset SRC 10055

Two fine sides, featuring the solo abilities of Herbie's tenor (in better form than the preceding sides), Charles Shavers, trumpet (Joe Schmaltz on the label); Eddie Laguno, piano (Sunset prexy); John Simmons, bass, and Buddy Rich, drums. Shavers blows open horn, perhaps not quite intimate enough for the ballad side. Both sides have excellent piano, which, if Laguno, exhibits a fine technique and feeling for good swing.

Dance

HARRY JAMES

I Can't Begin To Tell You
Waitin' for the Train to Come in

Columbia 36867

Both tunes at good dance tempos, something James is occasionally inclined to overlook. *Can't Begin* opens with lush strings, then Ruth Haag's simple and attractive vocal. Harry's rather obvious horn takes most of second chorus. *Waitin'* almost jumps, doesn't. All James and vocals, band sounds too much like a good stereotyped studio unit.

GEORGE PAXTON

This Can't Be Love
Out of This World

Guild 131

World exhibits strong points of this fine band—excellent, musically arrangements, fine workmanship of sections. The inherent desire to create good dance music first. Alan Dale's vocal is good. *Can't Be Love* has a fine, light beat, another outstanding arrangement and brilliant section work. Good solos by Ronie Renque and a tenorman.

FREDDY MARTIN

Symphony
In the Middle of May

Victor 20-1747

Despite its name, *Symphony* isn't; and Freddy's attempt doesn't make it so. Strings, though, get a nice sound, good blend—until tenor saxes deaden sound. Clyde Rogers goes through vocal routine. *Middle of May* is nice, but—as always with Martin—sadly ickie ideas ruin the band's too few good ideas. Should give strings chance, results might surprise.

(Modulate to page 10)

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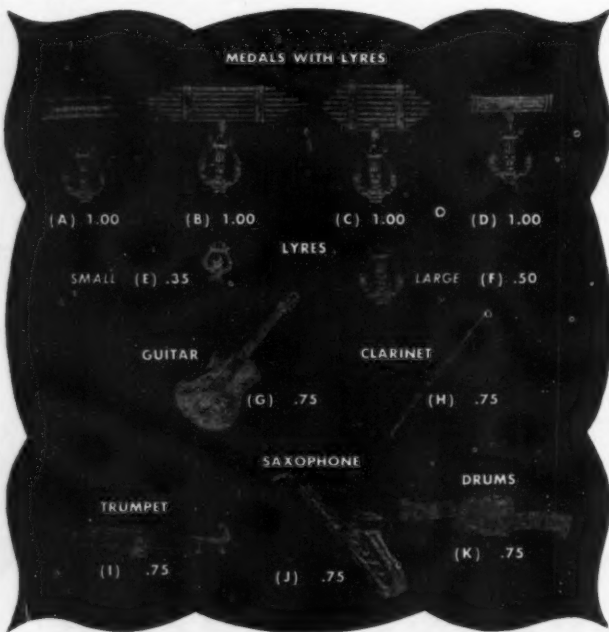


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Jazz Live by TAX

Certain current releases afford an excellent cross-section of Chicago jazz, past and present—Frank Teschemacher, Rod Cless, and Wild Bill Davison. Tesch is represented by Decca's latest album in the Collectors' Series, Brunswick 1017, which includes six reissues, a second master of another, a previously unissued recording, and a fine introductory pamphlet by George Frazier.

Rod's quartet plays *Froggy Moore and Have You Ever Felt That Way on Black & White 29, I Know That You Know and Make Me a Pallet on the Floor on Black & White 30*. For Commodore 563 Wild Bill revives *Confessin' and Big Butter and Egg Man*.

Complements Other Album

The Brunswick set serves as a perfect complement to the only other available Teschemacher album, Columbia 43, *I've Found a New Baby, Baby Won't You Please Come Home, and There'll Be Some Changes Made by the Chicago Rhythm Kings* furnish counterparts of the McKenzie-Condon discs on Columbia.

Trying to Stop My Crying by Wingy Manone or Wailin' Blues and Barrel House Stomp by the Cellar Boys are comparable to Miff Mole's sides in the Columbia group. Copenhagen and Prince of Wails by Elmer Schoebel can be regarded together with the Columbia coupling of Charles Pierce. All were cut between 1928 and 1930.

Spanier and Krupa are especially outstanding on *Changes*, Mezzrow and Sullivan particularly noteworthy on *New Baby*, Condon and Lannigan unusually effective on *Come Home*—easily the three best platters in the folio.

Condon's vocal on *Home* is quite as poor as McKenzie's on *Changes* is wonderful, and Manone sings a typical chorus on *Crying with Hodes* setting a nice background and laying down a splendid beat. Manone shines on *Wailin' and Freeman on Barrel House, Town on Prince and Wailing on Copenhagen*, but as on the others it's really Teschemacher who makes these sides great jazz.

Comes Out Chi Style

The Cless unit blends Foster's New Orleans bass, Boze's Dixieland trumpet, and Johnson's Harlem piano with a Chicago clarinet, but the mixture comes out pure jazz and essentially Windy City. No two rhythm-men could provide a firmer foundation and no two melody-men could fill out a richer ensemble, nor could four better songs be

chosen. On the Morton tune the group playing is cohesive, coherent, incredibly moving. On the Williams number there is a Boze chorus rivaling in tone and phrasing his superb solo in Goodman's version of *St. Louis Blues*. On the Youmans standard James P. plays three consecutive choruses, executing a sound and singing solo. On the Bradford classic the three-way conversations of Boze, Cless, and Johnson demonstrate anew the unlimited potentialities of such improvisation.

Driving Davison

Like Cless, Davison was a friend and follower of Tesch. His driving Chicago trumpet teams up here with Brown's sober Dixieland trombone and Hall's fluent New Orleans clarinet. On *Confessin'* Ed's work is as elastically expressive as ever and Bill's horn reveals considerable invention.

On the reverse they play with less restraint than Cless and Boze but with no less energy or brilliance, while Brown solos in a straightforward fashion with the simplicity if not the authority of Brunis. The dynamic ensembles would be hard to surpass. The urgent, compelling rhythm of Schroeder, Condon, Casey, and Alvin could scarcely be improved upon.

Lester Young Signs With Philo

Los Angeles—Tenorman Lester Young, who will be discharged from army duty first of next month after a year's service, has been signed to an exclusive recording pact with Philo, indie wax firm here.

Mesheux On Waxing

New York—Oliver "Rev." Mesheux was on trumpet for Omer Simeon's recent waxing for Blue Note records, and not Shad Collins, as was variously reported.

BEST TUNES of ALL by Jax

Jack Palmer writes: "Jack Palmer wrote *Everybody Loves My Baby* musically complete with assistance from Williams. The title was mine. Someday you might happen across a tune titled *I've Found a New Baby* which I titled and wrote the music for while Spencer Williams was in Paris at the Champs Elysees with Josephine Baker. He returned for a short time and wrote the lyric." I discussed the first in this column Oct. 1 and the second Nov. 1.

Harrison Smith writes: "Charlie Booker, famed trombonist, composed *Gulf Coast Blues*, contrary to label credit." That number I reviewed on October 15.

I am comparatively certain, however, that LeRoy Carr wrote *How Long Blues*. LeRoy, a great folk singer who specialized in the blues, was born forty years ago and died neglected at the beginning of the 1940's. He was a moving performer from all reports, and his records prove it. His gift for composing was still greater, I believe, for he has left us two of the finest blues songs we have.

How Long Blues has long been associated with the name of Count Basie, who first realized its tremendous potentialities. Basie cut the number as a piano solo on Decca 2355, with his superb rhythm section on Columbia 36710, and accompanied by his orchestra on Okeh 5010. Jimmie Rushing shouts the lyrics on the last. Jimmy Yancey waxed *How Long* as a piano solo on Session 12003, and as an organ solo on Session 12002 with vocal by Mama Yancey. Pete Johnson solos *How Long Blues* on Solo Art 12004. Joe Turner sang it with the Varsity Seven on Varsity 8173, and Wingy Manone did likewise with his own band on Bluebird 10749. All eight are outstanding interpretations.

Bobby Sherwood Cuts More Capitol Wax

Los Angeles—Bobby Sherwood took advantage of his coast stay to cut five new sides for Capitol records, with the promise of heavy exploitation. Capitol hasn't released a Sherwood platter for over a year.

Sherwood session included Ellington's *Cotton Tail*, two original jump numbers and two pops.

Hamp Comes Close

Los Angeles—Lionel Hampton came close to cracking Lena Horne's house record at the Orpheum theater here, ringing up a stout \$45,000 during his stay.

Hamp opened at the Trianon after theater dates in San Francisco and Oakland.

Sissle In ETO

New York—Word reached here that Noble Sissle and his USO unit left Italian theater Oct. 28 after concluding Venice date for new assignment in the ETO. Outfit consists of entire Broadway ork, including vocalist Clare Lewis.

They Come and Go With TD

New York—George Seaburg, first trumpet with Tommy Dorsey for the last three years, left to join Charlie Barnet. Cy Baker has been helping out in the trumpet section. Dick Noel, trombonist, who was out of the Dorsey band a few weeks, pending a decision from his draft board, recently resumed with Dorsey. The tenor sax chair continues to find a string of various tenormen entering and exiting. Among those filling in the last few weeks were Nick Calazza, Bumie Richman, Eddie Edell and Danny Capli.

Dorsey will move from the 400 Restaurant to the Meadowbrook in Cedar Grove, N. J., November 22 for eight days, play a few one-nighters and then vacation before opening at the Capitol theater here in December.

Reynolds Mixed Crew

New York—Tommy Reynolds played a recent week at the Apollo theater with a mixed crew of nine oafys and six Negro musicians. Set-up won't be a permanent one, was mainly for the Harlem theater date.

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Steve Broadus

MUSICAL RESEARCH

Can't Overwork

New York—Eddie Condon did his derndest to get Baby Dodds to sit in for a recent concert, but the plan didn't jell when Bunk Johnson thumbed down the deal. Baby is on the skins for Bunk here, but the old green-eyed monster didn't enter into it all. Dodds suffers from high-blood pressure and Bunk isn't taking any chances on his boy overworking himself—figuring that Dodds beats himself up enough in his five-times-a-week shot at the Stuyvesant. It sounds like a press-agent's bleat, but Dodds actually has to be taken home in a cab at the conclusion of his nightly sessions.

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Better Marriages Sometimes Made

We had occasion recently to visit the old home town. We found the bridge clubs and sewing circles buzzing with gossip about the inevitable crop of separations and divorces following the many hasty marriages that occurred in the early stages of the war.

The usual run of scandal, not all of it involving the war. One village belle deciding to lose her husband even before he returned from more than two years in the Pacific. A prominent executive involved with his secretary, with a break of his home ties almost certain. The young wife of a medical major in the European theater seeking a divorce to wed a musician.

Thought of the gossipers in most of the instances seemed to be "What a shame and a pity!", "They were such an ideal couple, so suitably matched" or "Why break up after so many years of companionship?" Speculation, of course, whether either of the interested parties would regret the step.

It occurred to us that there is an analogy to this in the dance band business. Fans become so accustomed to certain combinations of leaders and sidemen, or to association of well matched teams in reed or brass sections of name bands, that they throw up hands with a chorus of a-a-ahs when a star musician quits to form his own combo, or when a popular leader makes drastic changes in his line-up.

But sometimes better marriages are made in this fashion!

Most music critics and a majority of the fans regarded it as nothing less than a major calamity when Cootie Williams left Duke Ellington to join Benny Goodman. Discussion of the pros and cons was so rife that Raymond Scott composed a tune entitled *When Cootie Left The Duke*. A similar upheaval occurred when Barney Bigard turned in his notice and decided to stay in California.

Edward Kennedy Ellington is still playing that music, however, most of his admirers believe that his band is greater than ever, he won the Down Beat poll last year and is a major threat for the swing crown in the current voting.

There was much lament when the original Casa Loma crew began to disintegrate, with familiar stars like Kenny Sargant, Sonny Dunham, Pee Wee Hunt, Grady Watts and others departing one by one. But we heard Glen Gray broadcasting from the west coast the other evening, and it sounded fine.

And there was gnashing of

teeth among devotees of the original Woody Herman Herd when veterans such as Neal Reid, Joe Bishop, Frankie Carlson, Hy White and Walt Yoder left the ranks, some called by Uncle Sam, others for other reasons. "It'll never be the same!" they wailed.

It probably isn't the same, but Woody today has the most exciting crew he ever has fronted, is causing plenty of comment among other leaders and musicians, as well as fans, and has as good a chance as anyone to cop the Beat poll this year.

We could cite many other examples, the disappointment when Jimmy Dorsey lost his famous vocal team of Helen O'Connell and Bob Eberly; when brother Tommy dropped Frank Sinatra, or vice versa; when Goodman and Shaw began to break up and reorganize periodically.

We still say, sometimes better marriages are made!

Who's Mooney

Chicago—And all the time we've been thinking it was Kate Smith's moon!

But, evidently, no longer. This guy Vaughn Monroe seems to be a bit hung up with the subject and little Kate is on the outside.

First of all, Vaughn has been *Racing With The Moon* for these many months; he's also been in love with it, chased it throughout several cities and states (Miami, Carolina, etc.)—and now we find him *Fishin' For The Moon*.

Any similarity between the above and recent Monroe record releases is purely (believe us!) coincidental!

CHORDS AND DISCORDS

To The Point

Green Cover Springs, Florida
To the Editors:

I came across that letter from Sgt. Borzakian in your October 1 issue. I could summarize my comments to the Sarge in one word—if I knew how to put a razzberry into writing.

Bill Moses, RM3/c

Clarification Needed

A.P.O., San Francisco, Cal.
To the Editors:

Recent articles depicting large commercial bands as the long sought mecca of purely jazz endeavor are detrimental in numerous respects: firstly, by the standards accepted to jazz artists, such is untrue and should rightly be described as commercially arranged music, not that such isn't of fine caliber and entirely worthy of discussion. Secondly, it creates false impression for those unacquainted with the beauties and intricacies of true jazz, and leaves unclassified, unheralded and apart such thoroughly deserving as Bix, Muggsy, Bechet, PeeWee, Edmund Hall, Tatum, Hawkins, Higginbotham and Bunny—combining the schools. Thirdly, it belittles Avakian, Hoefler, Smith and others who have fought diligently for clarity and whose untiring research and pre-

Broadway Key



New York—Sammy Kaye is all smiles as he is presented the Key to Broadway by Robert K. Christenberry, president of the Broadway Association. Sammy received the honor for entertaining longer on Broadway during 1945 than any other band—a little matter of nine weeks atop the Astor Roof and four weeks at the Capitol theater.

Last Man!



Germany—And then there were none. The lonesome looking gentleman is Runo "Swede" Johnson. Due to redeployment and transfers Swede is the sole remainder of the 32nd Armored Regiment band which played for President Truman in Frankfurt. However, Runo won't be lonesome for long as he is due home in December.

Cass Sings While Plotting Evil



Hollywood—If Glen Gray knows his comedienne he should back away from this one. While seemingly up to no mischief and singing away like some wild thing, Cass Daley's other hand gently grips a piano string. With a twist of the lady's wrist the string will snap the *Bandwagon* maestro where he should smell a rat.

sentations have done practically all for the preservations of a cause so worthy.

Our cause is for the elimination of "commercial jazz," an impossibility by mere definition.

William J. Bryan
Errol E. Brill

Good For Laine!

Guam

To the Editors:

Good things are rather slow to show out this way, so it was only recently that I managed to gaff a copy of the *Beat*, for August 1.

Congratulations to Mike Levin for his fine piece, in "Notes Between the Notes", on Frankie Laine. The man does great things with the best of the oldies, and his own new tunes *We'll Be Together Again* and *It Only Happens Once*, have got what it takes for my money. Mr. Laine and the "Make Believe Ballroom Four" should—and will—be heard.

Phil Rhohns

Diggin' the Discs—Don

(Jumped from Page 8)

DUKE ELLINGTON

Come to Baby, Do
Tell Ya What I'm Gonna Do
Victor 20-1748

Baby has lots of wonderfully vigorous Lawrence Brown tram, which well proves he blows as fine hot horn as sweet. Joya Sherrill, continuing to improve, takes the vocal to a rather catchy tune. *Gonna Do*, typical Ellingtona backgrounds, has a long Sherrill vocal, more of Brown's robust trombone.

Vocal

THELMA CARPENTER

These Foolish Things
My Guy's Come Back
Majestic 1017

An auspicious debut for the talented Miss Carpenter as a single; also of interest is Bud Freeman's return after a prolonged army stint. The first two sides, sufficient in themselves, also give fine promise that the singer may develop into one of the more outstanding vocalists. Both sides are hers, done with taste and feeling and an excellence of phrasing. *My Guy's Come Back* is an infectious pop written by Mel Powell and Ray McKinley. Bud solos on both sides, briefly; the band could have been stronger, trouble lies mainly with the average arrangements.

FRANK SINATRA

Mighty Lak' A Rose
White Christmas

Nancy
Cradle Song

Columbia 36860 & 36868

For these exceptional sides Sinatra and Stordahl have selected four excellent and completely different tunes—all handled in excellent fashion. *Nancy*, written for Frank's daughter, should soon become a big number, the

RAGTIME MARCHES ON

NEW NUMBERS

CONDON—A daughter, Lisa, to Mr. and Mrs. Eddie Condon, Oct. 30, in New York. Father is guitarist, associated with Town Hall jazz coverts in New York.

MURRAY—A son, Robert Frederick, to Mr. and Mrs. Robert C. Murray, trombonist with Andy Kirk, Oct. 9, in Washington, D. C.

BENSON—A son, to Mr. and Mrs. Harold C. Benson, pianist and arranger formerly with Busse and Prima.

TIED NOTES

HEFTI-WAYNE—Neal Hefti, trumpeter with Woody Herman's orchestra, to Frances Wayne, vocalist with Herman, Nov. 3, in Boston.

RUSSELL-NORELL—Andy Russell, singer, to Della Norell, Oct. 23, in Las Vegas, Nev.

MALNECK-MALNECK—Natty Malneck, orchestra leader, to Clara Malneck, (married) Oct. 26, in Beverly Hills, Cal.

STREET-ANDREWS—David Street, singer, to Lois Andrews, Oct. 27, in Las Vegas, Nev.

SPITZER-HARPER—Harry Spitzer, music publisher, to Jeanne Harper, Oct. 24, in Las Vegas, Nev.

ROGERS-ABERNATHY—Short Rogers, trumpeter with Woody Herman, to Marjorie Abernathy on Oct. 10.

FINAL BAR

TERRELL—Pha Terrell, former Andy Kirk vocalist, more recently working as a single, Oct. 14, in Los Angeles.

SOLER—Paul Soler, 29, former pianist and arranger for Xavier Cugat, Oct. 16, in Hollywood, Cal.

LIEBLING—Leonard Liebbling, 65, composer, pianist, music critic, Oct. 28, in New York City.

others are a pleasant relief from the surplus of average pops now on the market.

KAY STARR

Honey
I Ain't Gonna Cry

Should I
Don't Meddle in My Mood

Jewel J-1000 & 1001

Two good standards—*Honey* and *Should I*—couple with two evidentially new numbers are appropriate for this singer's husky voice, at times full with jazz feeling. Boss Ben Pollack's band accompanies, and rather feebly at times. Gal's voice and delivery may make some believe that she's a sepiu songstress, which, of course, she isn't. But the qualities that make for such a comparison certainly do her fine voice no harm.

ANDY RUSSELL

Love Me
I Can't Begin to Tell You
Capitol 221

Love Me, from Andy's first pic, *Stork Club*, will undoubtedly get a big play—for that matter, so will the reverse. They're both well done, nicely complemented with the lush string backgrounds of Paul Weston's ork. The growing horde of Russell fans will undoubtedly call these two of his best. Both are well suited to his melodic voice.

OTHERS

Martha Tilton waxes, *The Last Time I Saw You*, a pretty ballad, and *What a Deal*. Martha is quite listenable, if still not one of the greater vocalists. (Capitol 222).

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOFER, Jr.

It was in September, 1939, that the *Hot Box* began to appear in *Down Beat*. Soon after the issue was out, a letter came in from Robert Thiele of Forest Hills, Long Island, New York, written on stationery headed with *Bob Thiele and his Orchestra featuring Dixieland Band*. Since that time Bob has taken part in every phase of activity pertaining to popular music, with emphasis on jazz. For over a year he put out one of the better small jazz magazines *Jazz*, he has had several jazz radio programs of his own, and supervised and released a series of jazz records on the Signature label.

His main ambition through the years has been to operate his own record company on a large scale. After serving a couple of years in the U.S. Coast Guard during the war and receiving an honorable discharge early this year, he has at last been able to put his dream into reality. He is now president of the Signature Recording Corp. in New York with a factory on 26th st. Signature is in competition with the big record companies. The factory is geared to produce one million records per month by December and the first recordings to come off the presses have already appeared. Popular records are selling for 75c a copy.

Thiele's slogan is "Tomorrow's Artists Today" and he has signed a roster made up of the younger and lesser known names who have already proved themselves to be fine musicians who should become big names. Such artists as Johnny Bothwell (alto sax), Yank Lawson (trumpet), Trum-

Wells At KFAB



Lincoln, Nebr. — Jack Wells, former Anson Weeks pianist, is a recent addition to the KFAB music staff. His hep Nat Cole styled piano and vocals are featured daily and prove a better sales draw than the usual "off the cob" routine.

mie Young (trombone), Flip Phillips (tenor sax), Charles Barnett (sax-leader), Betty Roche (vocalist) and Monica Lewis (vocalist).

Jazz records will appear on a dollar label featuring masters already made by Coleman Hawkins, Eddie Heywood, Billy Butterfield, Yank Lawson, Flip Phillips, the late Nat Jaffe, Earl Hines, Oscar Pettiford, Trummy Young, Dave Bowman, Bill Stegmeyer, Barney Bigard, Dicky Wells and others. In addition, Bob plans to issue individual records and albums of interest to the collectors and jazz purists.

Lillie Delk Christian, remembered for Okeh vocals accompanied by Louis Armstrong, is now operating the Majestic Lounge on Chicago's south side with her husband Charlie Christian.

Lonnie Johnson, the well

Terp Lovers Get Own Ballroom

Philadelphia — Two combination ballrooms and dancing schools have opened and promise a new fad for the area. Both spots teach the wall-huggers how to terp and then send them into their own dance halls to practice what they teach.

Murray Shusterman was tagged for bandleading duties at the Shubert for the Kollmar-Gardiner musical *Are You With It?* Willard "Chops" Thompson won the maestro chore at the Fans theater, which was formerly known as the Fays. He heads a ten piece pit band . . . Andy Arcari, the accordionist, has four tunes which Mills Music is publishing . . . Harry Dobbs, the maestro at the Latin Casino nitory, is on the sick list. Charles Sansome is subbing.

Nate Segall and Bob Horn are lining up talent for their next All-Star Jazz Concert scheduled for the Academy of Music December 14. They're doing most of their shopping in New York and have lined up Red Norvo, Teddy Wilson, Slam Stewart and J. C. Heard for the event.

The Segall and Horn combo will get some competition for known Chicago blues artist, is inclined to think Ma Rainey is still alive. He has talked to several of the old timers who knew her well and they did not mention her death to him.

Andre & Jane



New York — Andre Kostelanetz dedicated his recent *Gallant Lady* radio show to Jane Froman in recognition of her tremendous contribution to the war effort. The above shows the stars going over the script at the CBS studio. Acme Photo.

their jazz concert idea next month when Mort Cassaway, a nitory boss, invades the field with his own jazz gathering at the Academy. His shindig will have Coleman Hawkins and Art Tatum as featured soloists. There's no love lost between the pair who pioneered the idea here and the poacher but legal advice says they "no can sue."

The King Cole Trio are due in this month for a week's stay at the Earle. The booking also lists Andy Kirk's band.

Commodore Bash Revives Dixie Ork

New York — On Oct. 20, Commodore held a record date aimed at reviving the style of the Original Dixieland Jazz band, as it recorded in 1917-24. Two of the original members, Daddy Edwards on trombone and Tony Spargo (Sbarbaro on drums and kazoo), were on hand to give the doling authenticity and a sock that hasn't diminished down the years.

Session was instigated by Brad Gowans, who put down his valve trombone to play clarinet, closely patterned after Larry Shields' work on the old platters.

Eddie Edwards and His Dixieland Jazz band, as this group is called, included Gene Schroeder, piano; Wild Bill Davison, cornet, and Bob Casey, bass. They did *Lazy Daddy*, *Ostrich Walk*, *Mournin' Blues*, and *Tiger Rag*. Commodore is considering another date to make enough sides for an album.

Leonard Sues Buildup

New York — Leonard Sues, young trumpet player and maestro of the Cantor air show, signed a five-year contract with the comedian, who will groom the youngster for stardom. It's Cantor's second move in music circles in recent weeks, first was pacting and buildup of sepi songstress Thelma Carpenter.

Gets Earful

New York — Leonard Bernstein, who has conducted the New York Philharmonic Orchestra among many other notable musical achievements, took a busman's holiday the other night. He strolled into the Stuyvesant Casino and got an earful of Bunk Johnson's jazz band.

Up to the press time, Bunk had made no plans for attending the Philharmonic.

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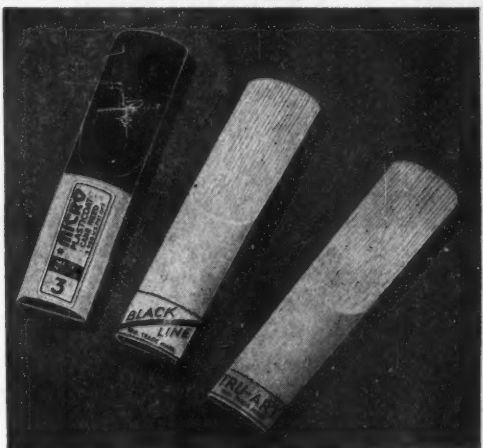
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The approaching holiday season finds the Rytvoc staff working on the tune, *Home For the Holidays*. Art Mooney, Fred Meadows and Charles J. McCarthy are the composers. Another holiday tune, *Christmas Candles*, released last year, is being revived by Leeds. Writers are Raymond Leveen, Leo Breen and Wilbur Sampson. . . *Teheran*, a new instrumental by Vincent Lopez and Georgie Weiss, is also on the Rytvoc list.

Leeds recently released the Inez James and Sidney Miller tune, *Come To Baby, Do!* The Jimmy Dorsey recording on Decca has an Inez James vocal. Other recordings of the tune include the King Cole Trio on Capitol, Les Brown on Columbia, Duke Ellington on Victor, Georgie Auld on Musicraft and Jack Smith on Majestic. . . *If I Had A Dozen Hearts*, composed by Paul Francis Webster and Harry Revel, is new on the Paramount list. Waxings have been made by Charlie Spivak on Victor and Betty Hutton

on Capitol.

One More Dream (And She's Mine), by Buddy Kaye and Dick Manning, is Barton's latest release. Firm is also working on the ballad, *Full Moon and Empty Arms*, by Buddy Kaye and Ted Mossman (Till The End of Time). Perry Como has recorded it for Victor, Frank Sinatra and Ray Noble for Columbia, and Johnnie Johnston for Capitol. . . The Irving Berlin firm has the hill-billy novelty number, *Flat River Missouri*, penned by Grace Shannon. Tune has been recorded on Decca by Guy Lombardo and on Majestic by the DeMarco Sisters.

Welcome Home is new on the Mills list. Written by Paul Cunningham, Leonard Whitcup and Tommy Tucker, tune has been recorded by Tucker on the Columbia label. Firm is also pushing *Who's Sorry Now*, by Bert Kalmar, Harry Ruby and Ted Snyder. Bing Crosby recorded it for Decca. . . Mutual's top numbers are *You Won't Be Satisfied (Until You Break My Heart)* by Freddy James and Larry Stock, and *Ma I Don't Want A Sweater (I Just Want A Sweater Girl)* by Al Stillman and Bob Emmerich. *You Won't Be Satisfied* was waxed by Les Brown, Louis Prima and Perry Como. The latter tune was made for Victor by Vaughn Monroe and Ziggle Talent.

Ode To A Foot

Pfc. A.C. BANNISTER



Key: ① Snare Drum
② Bass Drum

L. Left Stick
R. Right Stick

New Ballroom Readies

San Jose, Calif.—One of the first post-war construction jobs of consequence in the amusement

field is the new Palomar ballroom here, on which construction was begun last month. Cost will be around \$150,000. Formal opening will be February, '46.

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A few weeks ago Baby Dodds came to town with Bunk Johnson's New Orleans Jazz band. Naturally, being Baby's protegee, I was one of the crowd on opening night. I would like to say that the same kick I got way back then was the very same I got the other night, years later. Yes sir, Baby has it. There's no mistaking a beat and once you have it, you have it. It's a gift and that's what kills me with these guys who are forever going around saying "he has or hasn't a beat" when they wouldn't know whether Baby had one or not.

Right now I would like to give my thanks to James Leonard, Trappe, Maryland and all the others for writing that they had missed the column. I appreciate your letters and want to apologize for not writing for the past issues. My summer "vacation" was spent in the Capitol theater in New York City with Paul Whiteman playing five shows a day for ten weeks.

James would like to know if cracked cymbals can be made into sizzle cymbals successfully? I have never tried making a cracked Zildjian cymbal into a sizzler but I do know that the more cracked up a Chinese cymbal is, the better sizzler it makes.

I hope you all remember Kenny Clark, the fine little drummer who used to be with Red Allen and Higginbotham. Well, he's in Belgium now leading his own eight piece jam band. Those Belgian cats must be really jumping now.

Here's a fine solo that will involve a good deal of isolated control. It was sent to me by Pfc. A.C. Bannister, Fort Belvoir, Virginia. Hope you like it. Keep swingin'.

Gene Sedric, Hazel Scott At Carnegie

New York—The band of Gene Sedric (Fats Waller alumni) is doing the country with Hazel Scott on her theater and personal appearance tour. Package is scheduled for a concert at Carnegie Hall Nov. 26.

Sedric, well known alto and clarinet, barnstormed for some time with his fine little band, also made a few of the 52nd street bistros, prior to hooking up with Scott.

New Bob Chester Men

Boston—Four ex-Mal Hallett men joined Bob Chester's band at the R.K.O. theater here last month. They were: Hank LeBlanc, trombone; Jack Collins, piano; George Thompson, band manager, and Chet Deillon, band boy. Guy Hartford, ex-Les Elgart, joined the trumpet section. Band is now at the Showboat in Cleveland.

Himber Into Essex

New York—Casino-in-the-Park of the Essex House returned to name band policy after three years with Richard Himber's reorganized crew opening Nov. 6.

WHERE IS?

TOM PATTON, trumpet, formerly with Johnny Long
MICKEY MENDY, vocalist and bassist, formerly with Gray Gordon
LANA LANE, vocalist, formerly with Gray Gordon
LEE JOHNSON, sax and vocalist, last with Scott Fisher
BOB WHITE, Tenor and clarinet, with Tuff Green in 1939-40
FREDDIE REED, pianist
GERRY MULLIGAN, arranger and tenorman, formerly with Elliot Lawrence
NORMAN CARS, violinist, formerly with Raymond Scott
ALVIN RAGLIN, bassist, brother of Junior, now with Ellington
WOODY KESSLER, pianist, formerly with Frankie Masters
HENRI BEAU, saxist
MARJORIE FIELDS, singer, formerly with Bob Cross

WE FOUND

DICK BEITER, trombonist, now with Tommy Tucker
JIMMY PETERSON, now Pfc., Sgdn. H. 4121st AAF Base Unit, Kelly Field, San Antonio, Texas
DAVE ALLYN, singer, now with Boyd Raeburn, on west coast

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Last Photo of Glenn Miller With His Great AAF Band



England—This unusual photo was taken in September, 1944, and shows Glenn Miller with his great army air force band before the disappearance of the leader. The huge C-47 spread its wings to form a background for the crew which follows: (front row, lying down, l. to r.) Zeke Zarchy, Peanut Hucko, Nat Kaproff, Ray McKinley, Mel Powell; (front row, sitting, l. to r.) Johnny Desmond, Mannie Wishnow, Fredy Ostrovsky, Ernie Kardos, Harry Katzman, Dick Motolinski, Frank Ippolito, Nat Peck, Artie Malvin, Earl Cornwell;

(second row) Henry Brynan, Mannie Thaler, Jim Priddy, Joe Kowalewski, Jim Jackson, Fred Guerra, Dave Herman, George Ockner, Stan Harris, Carmen Mastren; (third row) Glenn Miller, Hank Freeman, Al Milton, Paul Dudley, Carl Swanson, Whity Thomas, Jack Ferrier, Vince Carbone, Dave Sachson, John Halliburton, Bob Ripley, Bob "Red" Nichols, Lynn Allison, Jack Steele, Julie Zifferblatt, Morris Bialkin, Trigger Alpert, Phil Marineo, Addison Collins, Jack Sanderson, Gene Bergen, Bernie Privin.

Bob Thiele Ends Jockey Stint

New York—Bob Thiele's stint as a disc jockey for WHN here folded when ciggy company which sponsored it ceased production of smokes and cut out advertising. Thiele, head of Signature records, took off recently on a cross-country, dual-purpose tour. He will meet his distributors throughout east and mid-west, will also talk to potential talent. He will not resume jockey on his return.

Tommy Pederson Joins Barnet

New York—Tommy Pederson, trombonist, who left Gene Krupa to organize his own band, cancelled his plans to front his own outfit and joined Charlie Barnet.

Sugar Child To Coast

Los Angeles — Frank "Sugar Child" Robinson, six-year old boogie piano prodigy, has been brought to Hollywood by MGM for extensive screen tests. Kid was discovered in a Detroit contest sponsored by Frankie Carle, was brought to flicker town mainly on strength of a news reel shot.

Catan Combo A Draw

Buffalo—Dick Catan's combo is drawing a quantity of the hep into Norm's Grill here since the unit opened there recently after a long stay at the Stuyvesant. In the group are Johnny Sedola, clarinet; Anne Hodek, piano; and Dick Faidelle, drums. Leader plays bass, sings and emcees.

Contest Rules

Send only ONE ballot. All duplicate votes will be eliminated.

In selecting your all-star band, do NOT vote for musicians who were band leaders on or after November 1, and vote ONLY for girl and boy singers actually working with a band as vocalists. DO vote for band leaders in the swing or sweet divisions, and as King of Corn or as favorite soloist (if you wish).

Under the heading, "Favorites of 1945", vote ONLY for male and girl singers who are NOT identified with a dance band now, but who are working as singles.

Every living musician is eligible, in or out of the armed services.

Mail your ballot to Contest Editor, Down Beat, 203 North Wabash, Chicago (1), Ill., to arrive before midnight, December 15.

Herman Herd Gets Off With Amazing Lead

(Jumped from Page One)

kins, Johnny Bothwell, Dizzy Gillespie and Ben Webster, who are leaders of small combos, as well as Roy Eldridge and Buddy Rich, both of whom are in process of organizing bands.

Also, voters must remember that units which are part and parcel of larger bands are not eligible for competition as small instrumental combos. Groups like Herman's Woodchoppers, Artie Shaw's Gramercy Five and Benny Goodman's Sextet should not be included in the section reserved for organized small combos like the King Cole and Louis Jordan units.

Just Straws in Wind

Following is a tabulation of the ballots received before *Down Beat* went to press this time. It must be regarded as only a partial report on results, of course, since only 300 ballots were tallied, and a total of 10,000 or more is expected. Also, this is not a complete listing of all votes received. Many more musicians and bands than named have been selected on various ballots, but due to the shortage of space, only those receiving more than 10 tallies are listed.

ALL-STAR BAND

Trumpet
1—Ziggy Elman 30
2—Charlie Shavers 19
3—Rex Stewart 15
4—Pete Condon 14
5—Bobby Hackett 14
6—Muggsy Spanier 10
(none under ten listed)

Trombone
1—Bill Harris 73
2—J. C. Higginbotham 36
3—Lawrence Brown 22
4—Lou McGarity 19
5—Tommy Pederson 16
(none under ten listed)

Alto Sax
1—Johnny Hodges 139
2—Willie Smith 22
(none under ten listed)

Tenor Sax
1—Flip Phillips 43
2—Charlie Ventura 36
3—Lester Young 35
4—Corky Corcoran 16
5—Bud Freeman 11
6—Vido Musso 10
(none under ten listed)

Baritone Sax
1—Harry Carney 123
2—Ernie Caceres 34
3—Skippy DeSair 14
(none under ten listed)

Clarinet
1—Buddy De Franco 51
2—PeeWee Russell 44
3—Irving Fazzola 23
4—Barney Bigard 18
5—Hank D'Amico 10
6—Herbie Fields 10
(none under ten listed)

Piano
1—Mel Powell 54
2—Teddy Wilson 37

3—Johnny Guarnieri 32
4—Art Tatum 16
5—Milt Buckner 14
6—Erroll Garner 11
7—Ralph Burns 10
8—Dodo Marmarosa 10
(none under ten listed)

Drums

1—Dave Tough 81
2—Jo Jones 24
3—Sid Catlett 22
4—Cozy Cole 10
5—George Wettling 10
(none under ten listed)

Bass

1—Chubby Jackson 108
2—Slam Stewart 45
3—Bobby Haggart 18
4—Eddie Safranaki 12
5—Artie Bernstein 12
(none under ten listed)

Guitar

1—Oscar Moore 61
2—Allan Reuss 22
3—Remo Palmieri 20
4—Al Casey 14
5—Billy Bryan 13
6—Buddy Stewart 12
7—Dave Barbours 10
8—Tiny Grimes 10
(none under ten listed)

Arranger

1—Sy Oliver 70
2—Ralph Burns 41
3—Billy Strayhorn 28
4—Jerry Gray 16
(none under ten listed)

Male Singer (With Band)

1—Stuart Foster 39
2—Jimmy Rushing 24
3—Buddy Stewart 20
4—Gene Howard 15
5—Al Hibbler 11
6—Bob Anthony 10
(none under ten listed)

Girl Singer (With Band)

1—Anita O'Day 94
2—Frances Wayne 29
3—Doris Day 21
4—June Christy 20
5—Lily Ann Carol 11
6—Georgia Carroll 10
7—Irene Day 10
(none under ten listed)

Swing Bands

1—Woody Herman 164
2—Duke Ellington 70
3—Benny Goodman 57
4—Lionel Hampton 49
5—Stan Kenton 30
6—Les Brown 26
7—Count Basie 24
8—Harry James 18
9—Gene Krupa 12
10—Tommy Dorsey 12
(none under ten listed)

Sweet Bands

1—Charlie Spivak 94
2—Tommy Dorsey 93
3—Duke Ellington 40
4—Les Brown 33
5—Harry James 32
6—Guy Lombardo 21
7—Hal McIntyre 20
8—Sammy Kaye 18
9—Woody Herman 16
(none under ten listed)

Small Combos (Instrumental)

1—King Cole Trio 96
2—Louis Jordan 34
3—Eddie Heywood 14
4—Three Suns 11
5—Les Paul Trio 10
(none under ten listed)

Small Combos (Vocal)

1—Pied Pipers 77
2—Ink Spots 23
3—Andrew Sisters 20
4—Mills Brothers 11
5—Charlotiers 11
6—Modernaires 10
(none under ten listed)

Male Singer (Not Band)

1—Bing Crosby 95
2—Frank Sinatra 72
3—Dick Haymes 36
4—Perry Como 24
5—Bob Eberly 21
6—Andy Russell 13
7—Joe Turner 11

8—Jack Leonard 10
(none under ten listed)

Girl Singer (Not Band)

1—Billie Holiday 60
2—Jo Stafford 43
3—Dinah Shore 41
4—Helen Forrest 22
5—Peggy Lee 18
6—Kitty Kallen 17
7—Mildred Bailey 14
8—Ella Fitzgerald 14
9—Martha Tilton 12
10—Lena Horne 11
11—Marion Hutton 10
12—Margaret Whiting 10
(none under ten listed)

King of Corn

1—Spike Jones 142
2—Guy Lombardo 71
3—Sammy Kaye 12
4—Harry James 10
(none under ten listed)

Favorite Soloist

1—Benny Goodman 69
2—Gene Krupa 18
3—Harry James 14
4—Art Tatum 13
5—George Auld 12
6—Coleman Hawkins 11
7—Tommy Dorsey 10
8—Lionel Hampton 10
(none under ten listed)

Bobby Byrne Nearly Ready

New York—Bobby Byrne, who has been rehearsing his band at Haven Studio here for the past couple weeks, expects to be ready to play dates in another week or two. GAC will book the band.

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..... Trumpet
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..... Alto Sax
..... Tenor Sax
..... Baritone Sax
..... Clarinet
..... Piano
..... Drums
..... Bass
..... Guitar
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..... Male Singer
..... Girl Singer
(Vote Only for Singers Who Are Working With Bands as Vocalists)

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Swing Band.....
Second Choice.....
Sweet Band.....
Second Choice.....
Small Combo (3 to 6 pieces) (Instrumental).....
Small Combo (Vocal) (Trios & Quartets).....
Male Singer..... (NOT working as a band vocalist)
Girl Singer..... (NOT working as a band vocalist)
"King of Corn".....
Favorite Soloist..... (Best instrumentalist, leader or sideman, and regardless of what instrument he plays)
Your Name.....
Street Address.....
City..... State.....
Professional Musician? Yes ☐ No ☐

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; t—restaurant; t—theater; co—country club; CMA—Consolidated Radio Artists; 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JC—Joe Glaser, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. O'Leary, 424 Madison Ave., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Allen, R. (Onyx) NYC, nc
Auld, George (Howard) Wash., D. C.,
11/22-29, t

Barnet, Charlie (Casino Gardens) Ocean
Park, Cal., h
Baron, Blue (Lake Club) Springfield, Ill.,
Opng. 11/23, nc
Basil, Count (Paradise) Detroit, 11/16-22,
t; (Earle) Philadelphia, Opng. 11/30, t
Bishop, Billy (Deshler-Wallich) Columbus,
O., h
Brandwynne, Nat (Statler) Wash., D. C., h
Brooks, Randy (Roseland) NYC, h
Brown, Les (Capitol) NYC, Clang. 11/21, t
Buss, Henry (Tower) Kansas City, Mo.,
11/16-22, t

Caceres, Emilio (Club DeLuxe) San An-
tonio, Texas, nc
Calloway, Cab (Paradise) Detroit, 11/16-22,
t
Carle, Frankie (Pennsylvania) NYC, h
Carter, Benny (Regal) Chicago, 11/16-22, t
Cavallaro, Carmen (Mark Hopkins) San
Francisco, h
Clark, Ozie (Music Box) Omaha, h
Coleman, Emil (Waldorf-Astoria) NYC, h
Cool, Harry (Blackhawk) Chicago, r
Courtney, Del (Palace) San Francisco, h
Cummins, Bernie (Rainbow Randevu) Salt
Lake City, Utah

Davidson, Cee (Ria Cabana) Chicago, nc
Donahue, Al (Tune-Town) St. Louis, 11/13-
24, h
Dorsey, Jimmy (Capitol) NYC, Opng.
11/22, t
Dorsey, Tommy (400) NYC, Clang. 11/21,
r; Meadowbrook Cedar Grove, N. J.,
11/22-30, nc
Dunham, Sonny (Orpheum) Omaha, 11/16-
22, t

Egert, Les (Rustic Cabin) Englewood, N.
J., nc
Ellington, Duke (Zanzibar) NYC, nc

Fields, Shep (Latin Quarter) Detroit, Clang.
11/25, nc

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11/29, t
Hampton, Lionel (Trianon) Southgate,
Cal., nc
Hawkins, Erskine (Royal) Baltimore, 11/22-
29, t
Hayes, Carlton (Roosevelt) New Orleans, h
Herbeck, Ray (Aragon) Ocean Park, Cal.,
h
Herman, Woody (400) NYC Opng. 11/22, r
Jordan, Earl (El Grotto) Chicago, nc
Howard, Eddy (Aragon) Chicago, Opng.
11/27, b

Johnson, Buddy (Apollo) NYC, Clang.
11/22, t
Jordan, Louis (Zanzibar) NYC, nc
Joy, Jimmy (Rainbow) Denver, Colo.,
Clang. 11/29, b
Kassel, Art (Lake Club) Springfield, Ill.,
11/16-22, nc; (Club Madrid) Louisville,
Ky., Opng. 11/26, nc
Kenton, Stan (Palladium) Hollywood, Cal.,
h
King, Henry (Aragon) Chicago, Clang.
11/25, b
Krupa, Gene (Sherman) Chicago, Opng.
11/16, h

LaSalle, Dick (Baker) Dallas, h
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (New Yorker) NYC, h
Lopes, Vincent (Taft) NYC, h
Lucas, Clyde (Frolics) Miami, Fla., Clang.
11/22, b
Luneford, Jimmie (National) Louisville,
Ky., Clang. 11/21, t

Madriguera, Enric (Ciro's) Hollywood, Cal.,
nc
Martin, Freddy (Ambassador) Los Angeles,
nc

McCooy, Clyde (Stevens) Chicago, h
McIntyre, Hal (Vogue Terrace) McKees-
port, Pa., 11/16-29, nc
Miller, Eddie (Golden Gate) San Francisco,
Clang. 11/20, t
Millender, Lucky (Riveria) St. Louis, nc
Monroe, Vaughn (Strand) NYC, t
Mooney, Art (Lincoln) NYC, h
Morgan, Russ (Adams) Newark, N. J.,
Clang. 11/21, t

Olsen, George (Palmer House) Chicago, h

Pastor, Tony (Metropolitan) Providence,

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R. L., 11/22-24, t; (Paramount, NYC,
Opng. 11/23, t
Pearl, Ray (Melody Mill) N. Riverside, Ill.,
h
Prima, Louis (Adams) Newark, N. J.,
11/22-28, t

Reichman, Joe (El Rancho Vegas) Las
Vegas, Nev., h
Redd, Don (Trocadero) Henderson, Ky.,
Clang. 11/22, nc; (Blue Moon) Wichita,
Kan., Opng. 11/30, b
Reisman, Leo (Statler) Detroit, Opng.
11/12, h
Ruhl, Warney (Washington) Indianapolis, h
Russell, Luis (Savoy) NYC, 11/16-22, b

Sanders, Joe (Castle Barn) Indianapolis,
Ind., 11/16-22, h
Saunders, Red (Garrick) Chicago, nc
Savitt, Jan (Paramount) NYC, Clang.
11/27, t
Sherwood, Bobby (Hippodrome) Baltimore,
Md., 11/15-21, t
Spivak, Charlie (Commodore) NYC, h
Stacy, Jess (Colony Club) Cape Girardeau,
Mo., 11/22-29, nc
Stratner, Ted (Golden Gate) San Francisco,
11/21-27, t
Strong, Benny (Trianon) Chicago, h
Stuart, Nick (Trianon) Seattle, Wash., b

Teagarden, Jack (Claridge) Memphis,
11/16-29, h
Tucker, Tommy (Meadowbrook) Cedar
Grove, N. J., Clang. 11/21, nc; (State)
Hartford, Conn., 11/22-28, t

Victor, Charles (Jung) New Orleans, h
Waples, Bud (Schroeder) Milwaukee, Wis.,
h
Weems, Ted (Club Madrid) Louisville, Ky.,
11/16-22, nc
Wilde, Ran (Muehlebach) Kansas City, Mo.,
h

Bob Crosby Civilian Band Being Rehearsed

Los Angeles—Bob Crosby be-
came a civilian last week after
over two years of service in the
Marine corps. Van Alexander is
rehearsing and arranging for
Crosby in the east, in prepara-
tion of Crosby taking over his
old radio commercial.

Satchmo Faces Camera

Los Angeles—Louis Armstrong
and band will be featured in a
Puppetoon short to be produced
by George Pal. Shooting date is
set for early January. Satchmo
will have a visual part in the
pic but his band will be used for
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Cool
CASINO GARDENS, Ocean Park,
Cal.—Charlie Barnet
COMMODORE HOTEL, New
York—Charlie Spivak
EL CROTTO, Chicago—Earl
Hines
400 RESTAURANT, New York—
Tommy Dorsey; Nov. 22,
Woody Herman
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Art Mooney
MARK HOPKINS HOTEL, San
Francisco—Carmen Cavallaro
MEADOWBROOK, Cedar Grove,
N. J.—Tommy Tucker; Nov.
22, Tommy Dorsey
MEADOWBROOK, Culver City,
Cal.—Artie Shaw, Paul Mar-
tin; Nov. 22, Harry James
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PALLADIUM, Hollywood, Cal.—
Stan Kenton
PENNSYLVANIA HOTEL, New
York—Frankie Carle
ROOSEVELT HOTEL, New York
—Guy Lombardo
ROSELAND, New York—Randy
Brooks
SHERMAN HOTEL, Chicago—
Gene Krupa
STEVENS HOTEL, Chicago—
Clyde McCoy
TRIANON, Southgate, Cal.—
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ZANZIBAR, New York—Duke
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K.C. Co-op Bashes Get Under Way

Kansas City—Musician-spon-
sored jam sessions, believed to be
the first cooperative venture of
its kind, premed here November
4th at the Chez Paree, traditional
site of Kaysee jazz. Proceeds will
go into a recording fund, to en-
able the wealth of local talent to
be heard on wax nationally.

Oliver Todd and Jimmy Keith
are the two forward looking lead-
ers who have joined for the occa-
sion, with the promotion and pro-
duction assistance of Jim Gant,
who heads the Kansas City Hot
Club WHBashes, and Dave Banks.

Disgusted with promotional
methods which bore a startling
resemblance to those which
messed up the jazz picture in New
York and other cities, Todd and
Keith will present their own com-
bos in original music, and high-
light the appearance of other
outstanding local cats, with such
celebs as are available, here on
one-nighters or visits with home-
folds.

Keith's sextet, now house band
at the Chez, and Todd's combo,
College Inn regulars, are out-
standing among the local outfits
and should prove good drawing
cards.

Bothwell Records For Signature With Stars

New York—Johnny Bothwell
recently recorded several sides for
Signature records, featuring his
vocalist-wife, Claire Hogan. Disc
date included Harry Carney, Ray
Nance, Allen Eager, Shelly Mann,
Ed Finkle and Jimmy Johnson.

Bothwell is currently at the
Three Deuces on 52nd st. with
his own combo featuring Finkle,
piano; Johnson, bass; Mann,
drums; Eager, tenor; and Benny
Harris, trumpet.

Send Birthday Greetings to:

Nov. 16—Sonny Dunham, W. C.
Handy, Wallace Jones,
Tommy Ryan
Nov. 17—Shorty Cherock, Max
Miller
Nov. 18—Bruce Hays
Nov. 19—Kurt Bloom, Tommy
Dorsey, Keg Johnson,
Eugenie Baird
Nov. 20—Ralph Muzzillo
Nov. 21—Al Burroughs, Slim
Davis, Coleman Haw-
kins
Nov. 22—Hal McIntyre, Tom
Morgan
Nov. 23—Ernie Caceres, Tyree
Glenn
Nov. 24—Teddy Wilson, Serge
Chaloff
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borne
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St. Louis Swing Pic Looking Better

St. Louis—Jazz lovers had a rare treat here recently—a bash featuring Cootie Williams, Lionel Hampton and Jack Teagarden. It was held at the Club Riviera, where Cootie's band just wound up a three-week engagement.

After some wonderful blues from Cootie and Jack the fireworks began. Hampton, whose band was one-nighting here, then joined them for Cootie's dynamic *House of Joy*. Number lasted for fully 40 minutes, was climaxed when the vibes Hampton was playing crumpled to the floor under a smashing blow.

Session was the wildest here in modern times, as this city hasn't been getting many jazz giants, especially three on one night. Things are looking better, though... Barnett, Basie, Armstrong and Krupa will bring bands here in the near future.—Charles Meneses

What A Shock!

Los Angeles—Accustomed to battling for every dollar they get for musicians, Local 47 officials are still recovering from shock of recent experience of a theater manager—Sherrill Corwin of the Orpheum—asking for a raise for his pit band musicians.

Need we say that the board obliged?

Les Elgart Gets Lynn Richards

New York—Lynn Richards, once with Harry James, is the new female vocalist with Les Elgart, replacing Patti Dugan who retired to await the stork. Miss Richards was married to Woody Herman's alto saxist, Sam Marowitz, a few years ago. Elgart, with a much improved band, is currently at Rustic Cabin in Englewood, N. J.

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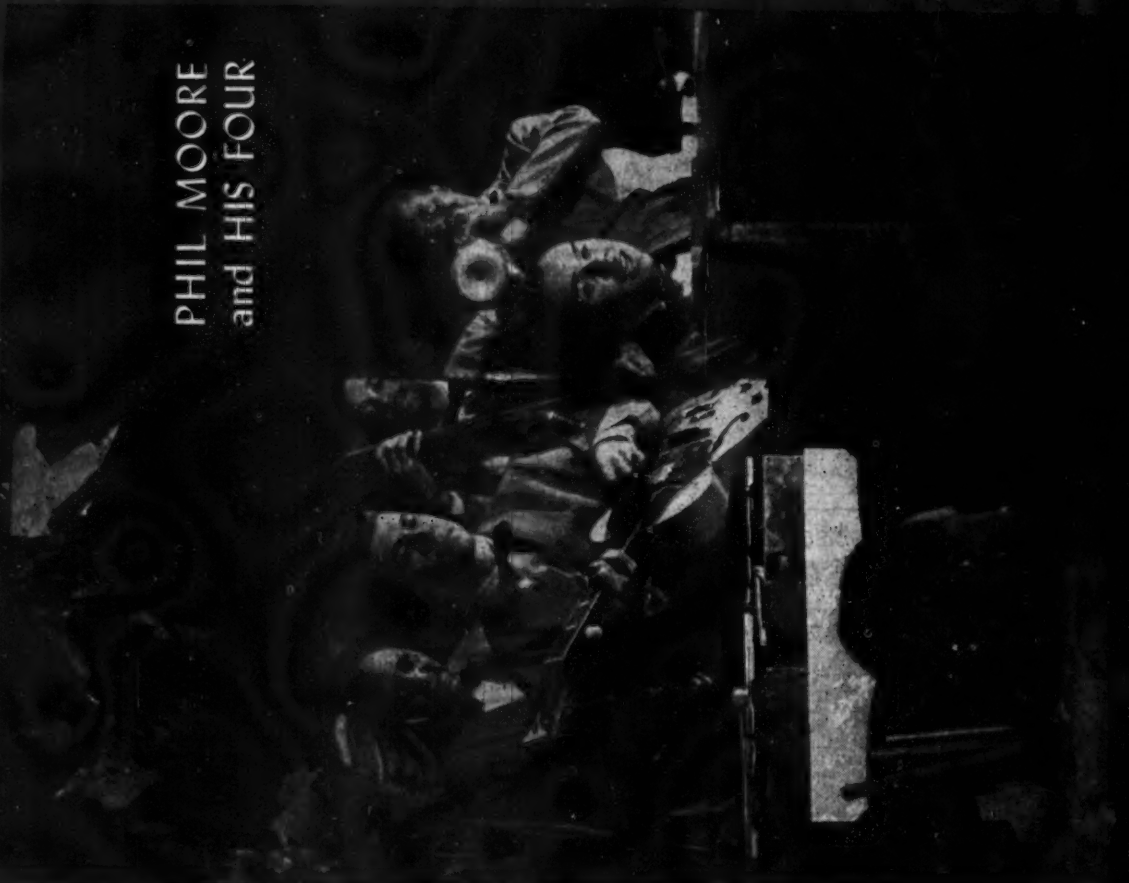
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